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Introduction to **MUSIC**

by

JOHANNES RIEDEL, Ph.D.
Assistant Professor of Music
University of Minnesota
Minneapolis, Minnesota

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PREFACE

Quite a few music appreciation texts have been written concerning the lives and the works of the great masters of the nineteenth century. Others deal with an introduction to the historical periods of music.

This syllabus has been organized according to the basic elements in music and their application in the larger forms of both secular and sacred, vocal and instrumental music. It has been planned to help the student who is not majoring in music and who is taking a general music course as an elective. Its aim is to teach him to listen intelligently, appreciatively and critically. In all chapters these three criteria have been stressed by means of detailed analyses.

Furthermore, wherever possible, American materials have been incorporated. To give the student an opportunity to become acquainted with the repertory of modern concert life, extensive listings of compositions and recordings have been inserted after each major section. A selective listing of music appreciation books has been added to procure additional information if desired.

Johannes Riedel

TABLE OF CONTENTS

	<u>Page</u>
PREFACE	i
SUGGESTED READINGS	iii
CHAPTER	
I. THE FOUR BASIC ELEMENTS IN MUSIC	1
Rhythm. Musical meter. Notation. Tempo. Beat patterns.	
Melody. Melodic lines. Intervals. Modes. Harmony. Chords	
Harmonization of <u>HOME ON THE RANGE</u> . Structure. Phrase.	
Figure. Motive. Period.	
II. MUSIC-PRODUCING INSTRUMENTS	20
Non-mechanical instruments. The instruments of the orchestra.	
The keyboard instruments. The band.	
III. MUSIC AS PERFORMED BY THE SYMPHONY ORCHESTRA	33
The symphony. The sonata form. The first movement. The	
second movement. Variations. Song form. Rondo form. The	
third and fourth movements. Nineteenth and Twentieth	
century symphony.	
IV. MUSIC AS PERFORMED BY THE SYMPHONY ORCHESTRA	57
Program music. The symphonic poem. The suite. The	
concerto. The overture.	
V. CHAMBER MUSIC	82
History. Chamber music formations: for two, three, four,	
five and more than five instruments. Chamber Music in	
America. Roy Harris string quartet No. 3. Randall Thompson's	
string quartet in d minor. Copland's sextet.	
VI. THE OPERA	96
History. Terminology. First act of Mozart's Figaro.	
Italian opera. German opera. French opera. Opera in	
American History, Gian Carlo Menotti. Other American	
composers.	
VII. ORATORIO AND CANTATA, PASSION, MASS AND REQUIEM MASS	112
Oratorio. History. Walton's Belshazzar's Feast. Cantata:	
Bach's cantata No. 4: <u>CHRIST LAY IN THE BONDS OF DEATH</u> .	
Bach's cantata No. 51: <u>PRAISE YE GOD THROUGHOUT CREATION</u> .	
Passion. History. Schuetz. Bach's St. Matthew Passion.	
The Mass. The Ordinary. Types of Mass compositions. The	
Requiem Mass. The <u>DIES IRAE</u> from Mozart's Requiem. Other	
Requiem Mass composers.	
VIII. BIBLIOGRAPHY OF BOOKS ON MUSIC APPRECIATION	129

S U G G E S T E D R E A D I N G S

(sections of these texts are referred to at the
end of every major section in this syllabus.).

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2. Bernstein, Martin: Introduction to Music. New York. Prentice Hall. 1941.
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4. Darrell, Robert Donaldson: Good Listening. New York. Knopf. 1953.
5. Finney, Theodore M.: Hearing Music.: New York. Harcourt, Brace and Company. 1941.
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13. Tischler, Hans: The Perceptive Music Listener. Englewood Cliffs. Prentice Hall. 1955.

CHAPTER I

THE FOUR BASIC ELEMENTS IN MUSIC

A. Rhythm

1. Introduction

- a) The four basic elements in music are rhythm, melody, harmony and tone color.
- b) Any music consists of the first two elements, rhythm and melody.
- c) The last two elements are present in symphonic or operatic works, but sometimes they are not found in primitive and folk music.
- d) Melody does not make sense unless rhythm is present. Through time duration tone becomes music.
- e) Time duration devices make a tune recognizable. Rhythmic patterns give music its particular flavor.
- f) These rhythmic patterns consist of an alternation between longer and shorter sounds.
- g) This sonorous relationship may have come from many sources, from dancing, marching, or reciting poetry.
- h) The best known Greek poetic meters are:

Iamb:	- ! - ! -
Trochee:	! - ! - ! -
Dactyl:	! - - ! - - ! - -
Anapaest:	- - ! - - ! - - ! - -
Amphibrach:	- ! - - !

2. Musical Meter:

I. General

- a) In poetry the unit of heavy accent and light non-accent syllable is called a foot. In music the unit of heavy and weak beats is called a measure.
- b) The equivalent of a syllable in poetry is a beat in music. As the foot contains two to three syllables, the measure may contain two, three, four, or more beats.
- c) In any type of measure the first beat is accentuated.
- d) According to the amount of beats within a measure we distinguish duple or binary and triple or ternary meters. These two types belong to the so-called simple meters.

- e) Groups of meters the number of which is divisible, (like four or six) are called compound meters.

II. Simple meter:

- a) Duple or binary meter consists of one strong, and one weak beat pattern (the equivalent then of the iambic and trochaic meter).
- b) A favorite meter for many dances.

<u>Name</u>	<u>Speed</u>	<u>Period</u>
pavanne	slow	16th century
passamezzo	slow	16th century
polka	fast	19th century
galop	fast	19th century
tango	slow	20th century
fox-trot	fast	20th century

- c) Triple or ternary meter is that of a strong beat followed by two weak beats, or a strong beat followed by a weak and again by a strong beat.
- d) Numerous dance types give evidence of the popularity of this beat organization.

<u>Name</u>	<u>Speed</u>	<u>Period</u>
gagliarde	fast	16th century
saltarello	fast	16th century
courante	fast	17th century
sarabande	slow	16th-18th century
minuet	moderate	17th-19th century
polonaise	moderate	17th-19th century
ländler	moderate	18th-19th century
bolero	moderate	18th-20th century
fandango	fast	18th-20th century
jota	fast	18th-20th century
waltz	moderate	18th-20th century

III. Compound meters.


- a) Four-four meter or quadruple meter, sometimes called the common meter. Very frequent in marches, but also found in dances.

<u>Name</u>	<u>Speed</u>	<u>Period</u>
allemande	moderate	17th-18th century
bourée	fast	17th-18th century
gavotte	moderate	17th-18th century
rag-time	fast	20th century




- b) Compound duple meter or meter with groups of six. Used a great many times for pastoral pieces in symphonic music. Also present in lullabies.

- c) Not confined exclusively to the pastoral cliché, as it can be noticed in the fast-running GIGUE, the last basic dance of the Baroque suite and in the TARANTELLAS, compositions of Neapolitan flavor (Chopin, Liszt, Weber, Heller).





3. Notation.

- a) Time duration of each single note and musical meter is reproduced in musical orthography, known as NOTATION.
- b) Time duration is indicated by NOTES.
- c) The time unit or beat is represented by the so-called quarter note. One quarter-note represents one beat. ().
- d) There are time variations which exceed that of one beat or which are less than one beat. Different shapes and additional signs indicate the increase or decrease of the corresponding time value.





- e) Thus:
the signs which refer to time values larger than one beat show an alteration of the shape of the note,

	quarter note	one beat
	half note	two beats
	whole note	four beats

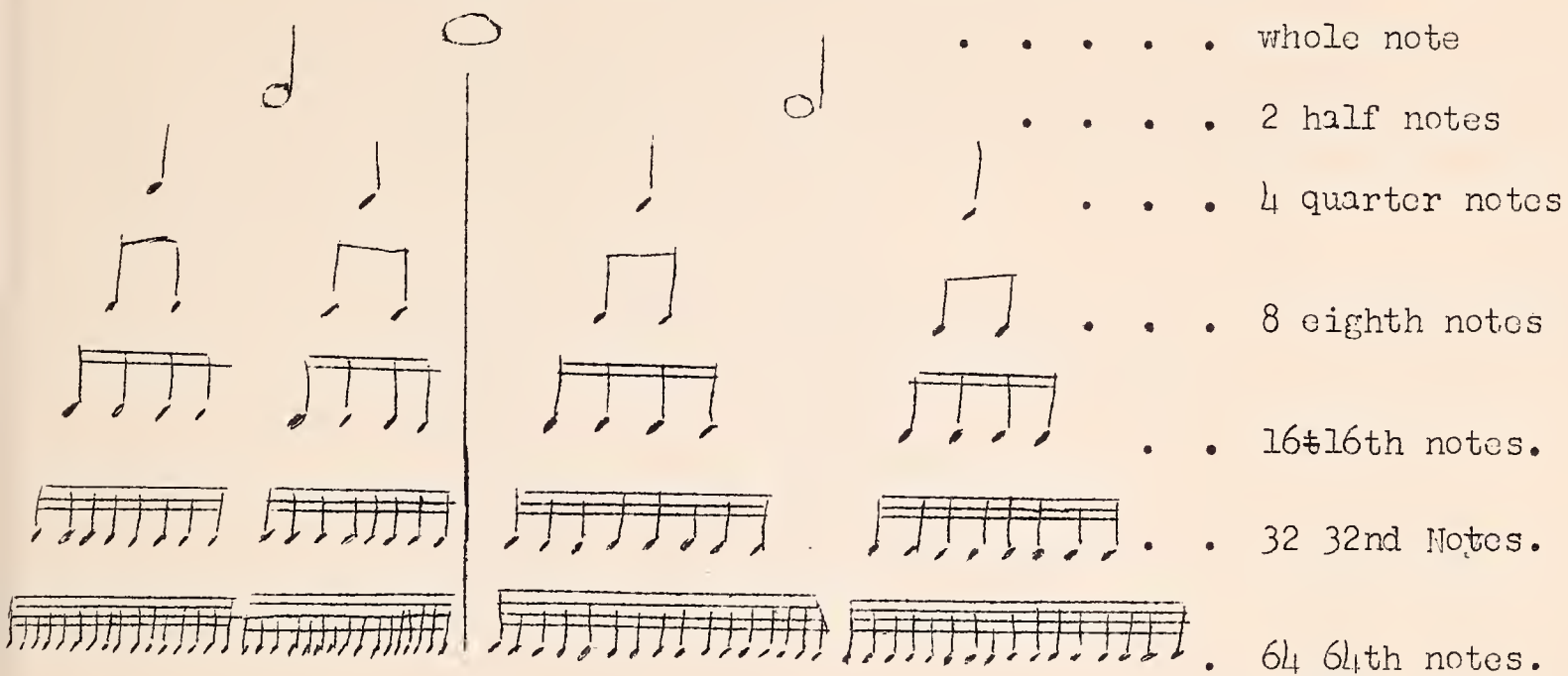
- f) The signs which refer to time values smaller than that of one beat show the additional usage of a flag-like sign at the upper right side of the corresponding note.

	eighth note	half a beat
	sixteenth note,	a quarter of a beat
	thirty-second note,	a sixteenth of a beat
	sixty-fourth note,	a thirty-second of a beat.

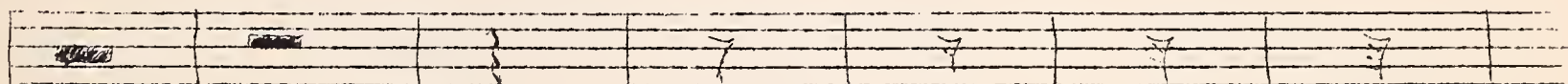
- g) When signs smaller than a quarter note appear in successive quantities, not flags but horizontal lines are used.

For more than one eighth note	
" " " " sixteenth note	
" " " " thirtysecond note	
" " " " sixty-fourth note	

- h) To illustrate the time value relationship of all metric values, the additional diagram may be helpful:



- i) Time indications for temporal interruptions between various notes are organized in similar fashion, as the notes. They are called rests.



- j) The measure in music is indicated by barlines.
- k) The meter is indicated at the beginning of the piece by a number relationship.
Duple meter is represented by $2/2$, $2/4$, $2/8$.
Triple meter is represented by $3/2$, $3/4$, $3/8$.
Quadruple meter is represented by $4/2$, $4/4$, $4/8$.
Compound meter is represented by $6/2$, $6/4$, $6/8$.
The upper number refers to the number of beats which occur in any measure of the piece to follow.
The lower number refers to the type of notes values in which the beat is counted.
So $2/2$ means: 2 half notes per measure
 $2/4$ means: 2 quarter notes per measure
 $2/8$ means: 2 eighth notes per measure

4. Tempo and speed.

- a) Speed indications are supplied by:
1) metronome indications
2) Italian terms.
- b) Metronome indications refer to the rate of vibrations produced by the pendulum of the metronome. The metronome was perfected by Mälzel in 1816. It is indicated with the abbreviations M.M. It consists of a pendulum which works through a clock mechanism. This pendulum is provided with a weight and a movable slider. It is built in such a way that its vibra-

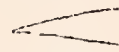
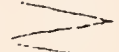
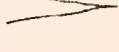
tion motions can be fixed by the slider; with the slider at 80, for example, it beats 80 times per minute.

- c) Italian terms appear on top of a musical composition or within a piece. The former refer to the tempo in general while the latter mark speed and dynamic nuances within a piece.
- d) General terms for tempo:

<u>Term in Italian</u>	<u>Verbal meaning</u>	<u>Musical tempo</u>
Adagio	Slowly and gracefully	Very slow
Lento	Slowly and seriously	Very slow
Largo	Broadly	Slow
Andante	At a walking tempo	Moderate
Allegro	Gayly	Fast
Vivace	In a lively fashion	Very fast
Presto	Instantaneously	Very fast

Some of these terms are used in connection with certain forms of the symphonic literature. A great many first movements of sonatas are written in the so-called sonata-allegro form.

- e) Specific dynamic terms:

<u>Term in Italian</u>	<u>abbreviation</u>	<u>meaning</u>
accelerando	accel.	accelerating speed
crescendo	cresc. 	increase of tone
decrescendo	decresc. 	decrease " "
diminuendo	dim. 	" " "
dolce	dolce	tenderly
forte	f	loud
mezzo forte	mf	moderately loud
fortissimo	ff	very loud
mezzo piano	mp	rather soft
mezza voce		with moderate tone
piano	p	soft
pianissimo	pp	very soft
rallentando	rall.	retarding gradually
ritardando	rit. or ritard.	" "
ritenuto	riten.	<u>immediately</u> slower
sforzato or sforzando	sf.	a particular note or chord to be struck with emphasis
stretta	stretta	passage to be taken faster
stringendo	stringendo	accelerating speed.

5. Beat patterns.

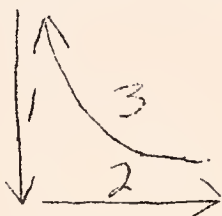
- a) Notation signs, Italian terms and metronome marks suffice for the solo player. Whenever various persons participate, someone will see to it that everyone observes the same speed and follows tempo marks and dynamics at the right time. This

man is called the conductor. In order to present his interpretation of speed he realizes certain arm motions which stand for the corresponding beat patterns within a given meter.

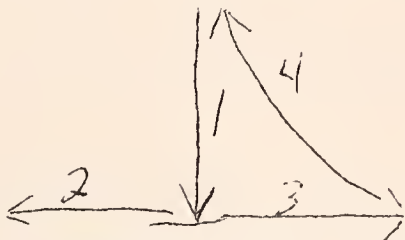
- b) Duple meter consists of two beats. The first beat is straight downward, the second is slightly curved and leads from the lower right side back to the point where the first beat ought to begin.



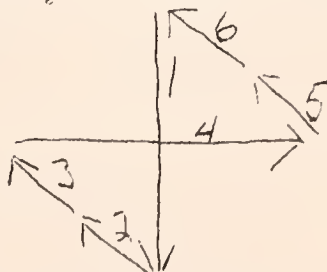
- c) Triple meter is symbolized again by the downward beat for one, a horizontal beat to the right for two, and the slightly curved and ascending beat for three.



- d) Quadruple meter is symbolized again by the downward beat for one, for two a horizontal beat to the right, ~~for~~ and for three a horizontal beat to the left, and concluded by the upward beat for four.



- e) The compound duple meter beat (6/8) is handled in various ways. We mention one of them. A very clear and large downward beat for one, two small ascending beats to the left for two and three, followed by a very clear and large horizontal beat for four and concluded by two ascending beats for five and six.



- f) A few basic rules:

You conduct usually with the right hand alone.

The left hand is used in order to indicate musical phrases, dynamic details, and entrances for specific instruments.

Your notions must be simple and clear.

The most important beat in any measure is the first and the last beats.

Your whole body as well as your arms should be relaxed, yet elastic and full of energy.

While you conduct, breathe with the music you are conducting.

Suggested readings:

- Barlow: 30-62
- Finney: 31-39
- Liepmann: 14-43
- Machlis: 24-33
- McKinney: 81-91
- Newman: 47-60
- Tischler: 3-30, 375

B. Melody

1. Introduction:

Next to rhythm, melody is of outstanding importance for music. Most people say, this melody has a "pretty" or "catchy" tune. The "prettiness" or "catchiness" of a tune is determined by a certain organization of tones with regard to pitch. This organization will always result in the formation of a melodic line. These melodic lines may have all sorts of varying shapes.

2. Shapes of melodic lines:

a) The straight horizontal line:

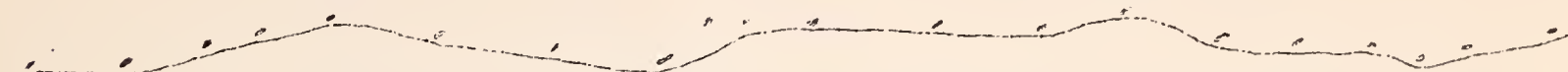
example: Old Dan Tucker (Ewen, p. 95)



"I come to town de udder night, I hear de noise den saw de fight, De watchman--"

b) The ascending line:

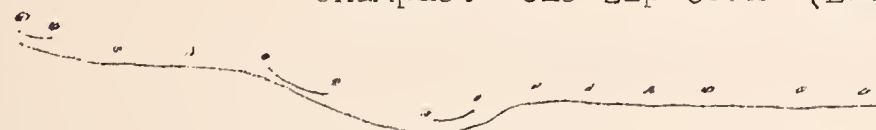
example: Oh, give me a home, (Ewen, p. 135)



"Oh, give me a home, where the buffalo roam, where the deer and the antelope play"

c) The descending line:

example: Ole Zip Coon (Ewen, p. 91)

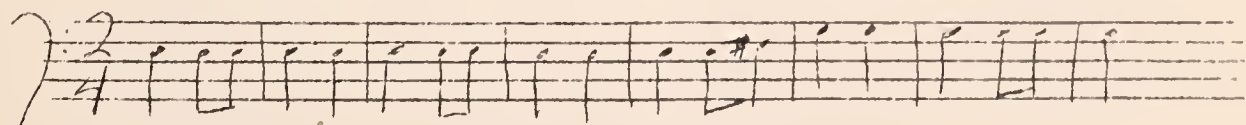


"Oh, ole Zip Coon---he---is a larned skolar----"

d) The most common melodic linear devices are a combination of two of these three possibilities.

e) Examples in art music are abundant.

- 1) Beethoven: 7th symphony; 2nd movement. (1st theme)



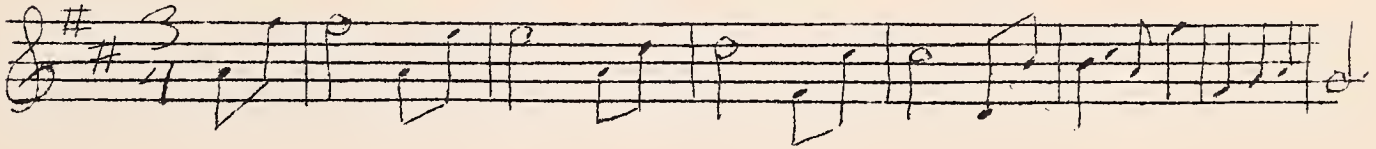
(horizontal)

2) Beethoven 1st symphony 4th movement (1st theme)



(ascending)

3) R. Strauss "Der Rosenkavalier" (3rd Waltz theme)



(descending)

3. Notation

- a) Notes on a staff system of five lines indicate the pitch of tones. One distinguishes between notes which cross the lines and such notes which are placed within the spaces as created by the lines. The names of the notes are derived from the alphabet. (c d e f g a b c)
- b) To indicate whether we deal with a high-pitched or low-pitched tone, clefs are used at the beginning of the five-line staff system; the g clef for the high-pitched positions, the f clef for the low or bass positions.

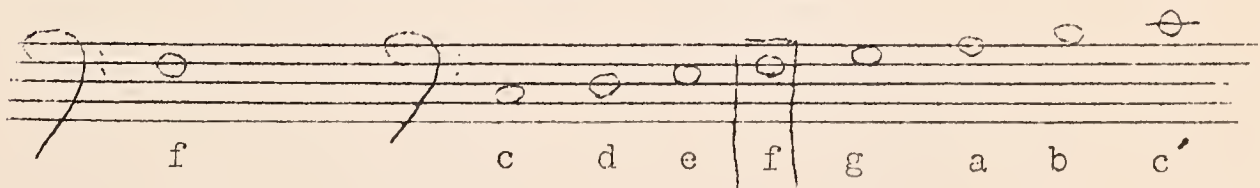
The g clef  (treble)

The f clef  (bass)

- c) The modern g clef indicates to us that the note on the second line from the bottom is g.



- d) The modern f clef indicates to us that the note on the fourth line from the bottom is f below middle c.



- e) If we think of all the tones which are given on the keys of the piano, we see that not all tones can be represented by these alone. We have additional devices, such as the ledger lines. They are short lines which are above or below the five-lined staff system. Up to five lines above or below are used. For notes which are still higher or lower the sign 8 is used. If we put into notation all the tones the piano produces, we have the following picture.

Contra- - - - - Great- - - - -

Small- - - - - One-line- - - - - Two-line

-Three-line

Four-line.

- f) The above notation systems, however, produce only the white keys of the instrument. The black keys are illustrated by so-called sharps (#) or flats (b).
 The function of a sharp is to raise a given note by a half a tone step.
 The function of a flat is to lower a given note by a half a tone step.

B. Intervals.

- a) The melodic line is made up of intervals. Intervals are the tone distance from one pitch level to another. The names of the intervals are derived from the number of tone steps which separate one tone from the other.

Thus we have from c-c the interval of a prime

"	"	"	"	c-d	"	"	"	"	second
"	"	"	"	c-e	"	"	"	"	third
"	"	"	"	c-f	"	"	"	"	fourth
"	"	"	"	c-g	"	"	"	"	fifth
"	"	"	"	c-a	"	"	"	"	sixth
"	"	"	"	c-b	"	"	"	"	seventh
"	"	"	"	c-c'	"	"	"	"	octave

b) By using the sharped and flatted half tones, certain modifications in regard to the nomenclature of the intervallic system have to be undertaken. We distinguish between the

Minor 2nd Major 2nd Minor 3rd Major 3rd
Perfect 4th Augmented 4th Diminished 5th Perfect 5th Augmented 5th
Minor 6th Major 6th Minor 7th Major 7th
Perfect octave Augmented octave

5. Notes

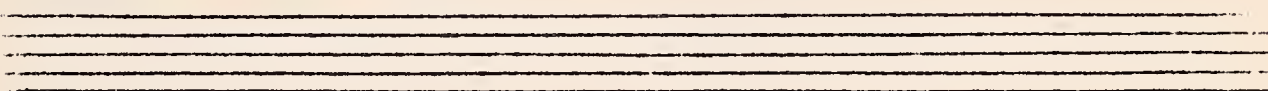
- a) The choice of intervals within a melody is based on tones which belong to a so-called musical node. (scale)
- b) The diatonic scales are those with which we are most familiar. They consist of two basic nodes, The major and the minor. The basic major scale is that beginning with c. The basic minor scale is that beginning with a.
- c) The structure of any major scale is the following: (we take c major as an example).

any major scale consists then of two whole steps, followed by a half-step and three whole steps followed by a half step.

- d) The structure for the minor scale I (Harmonic minor scale) is:

Any minor scale I (Harmonic minor) consists first of a whole - tone, a half tone, a whole tone, followed by a whole tone, a half tone, one and a half tone, and a half tone.

e) The structure of the ascending and descending minor scale II (Melodic minor scale) is:



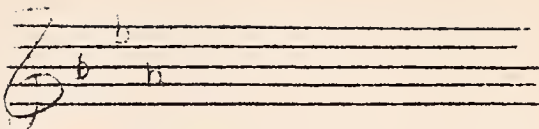
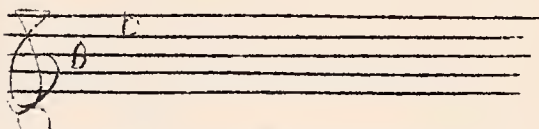
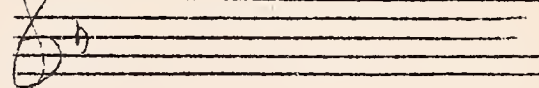
In this particular scale we see that the sixth and seventh step respectively differ one from the other when they ascend and descend.

f) The first degree of any scale is called the tonic, the fifth is called the dominant, the fourth, the subdominant.

g) There are as many transpositions of both major and minor scales as black and white piano keys within the range of an octave, i.e.; twelve. These twelve transpositions are usually called keys.

h) The order of the major keys is as follows:

c major	0	no sharp, no flat.	
g major	1	f sharp	
d major	2	f, c sharp	
a major	3	f, c, g sharp	
e major	4	f, c, g, d sharp	
b major	5	f, c, g, d, a sharp	
f# major	6	f, c, g, d, a, e sharp	
g ^b major	6	b ^b , e ^b , a ^b , d ^b , g ^b , c ^b	
d ^b major	5	b ^b , e ^b , a ^b , d ^b , g ^b	
a ^b major	4	b ^b , e ^b , a ^b , d ^b	

e ^b major	3	b ^b , e ^b , a ^b	
b ^b major	2	b ^b , e ^b	
f major	1	b ^b	

The same gradual increase of sharps and flats according to the circle of fifths takes place with the minor scales. The scale of departure is a minor.

SUGGESTED READINGS:

Barlow:	1-29, 63-83
Finney:	39-62
Liepmann:	44-88
Machlin:	14-18, 261-274, 71-80
McKinney:	43-57, 92-103
Newman:	60-72
Stringham:	28-38
Tischler:	31-38

C. Harmony

1. Introduction:

We hear harmony every day. Music of the Western Civilization is distinguished by the fact that it is provided with harmony, i.e. that chords sound together with the single tones of a given melody.

2. Nature and origin of chords:

- a) In our harmonic system one cannot combine any conglomeration of sounds with any given single tone. Only certain ones are selected to support a given tone in the form of a chord.
- b. The selection of these tones follows natural rules as becomes apparent in the row of overtones (harmonics) which is created. These overtones are created whenever one or more sounds are produced.
- c. Each tone is a composite sound which consists of a fundamental tone and its fifteen (sixteen) partial tones.

- d. From the series of overtones we select the basic chords. The history of harmony is a history of the utilization of overtones.

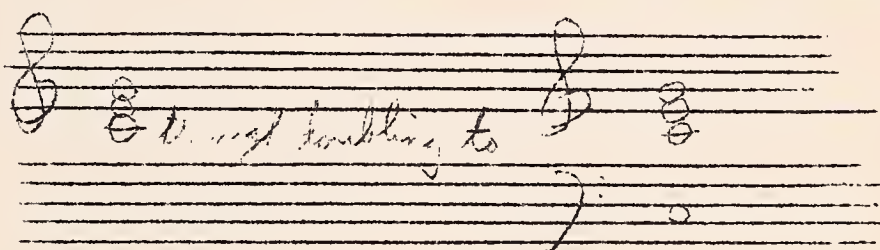
3. Selection of basic chords:

I.

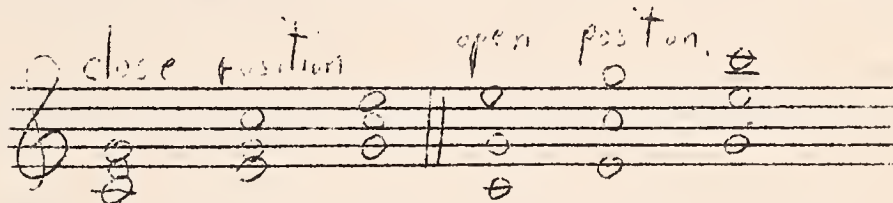
- Basic chords are built according to the structure of sound combinations as given in the ~~third~~ fourth (4), fifth (5), and sixth (6) overtone: c' e' g'.
- All chords are constructed in an ascending fashion by putting one third above the other.
- Two thirds are used. They are called a triad.

II.

- The chord c' e' g' is usually completed by an additional c". Four part harmony is thus created.
- Four part harmony is obtained when any tone of any given chord is doubled. Most of our triadic harmony is four part harmony.



- Furthermore the position of the three tones within the triad can be changed. Root tone c' may appear at the bottom, in the middle or on the top and this is valid for the other two tones, too. It can be done with any chord built on any tone.



- The thirds can be put in such a way that no other note can be inserted between them. We call this position close position.
- Whenever we are able to insert additional tones of the chord proper between the given tones of the chord, we call this position an open position.

III.

- In any scale the most important chord is the chord on step I, the tonic. It is followed by the dominant, the chord on the fifth step, and then by the subdominant, the chord on the fourth step.
- These three chords form the main tools of harmony, being the backbone both of folk and art, of primitive and city music. These chords have to be applied in order to make up a minimum harmonization of a given tune.

4. Home on the Range

I.

- a. Let us take for instance: "HOME ON THE RANGE" (Ewen, p. 135)
Let us write down first the TONIC, DOMINANT and SUBDOMINANT
and see of which tones they consist.
- b. The next step is to apply these chords to the tones of the
HOME ON THE RANGE melody.

II.

- a. Oh give me a home
V I I V I
- Where the buffalo roam
I -- IV IV IV
- Where the deer and the antelope play
IV IV I I I I V I V
- Where seldom is heard
V I V I
- A discouraging word
I --IV IV IV
- And the skies are not cloudy all day
IV IV I -- I V V I

- b. From this harmonization of the first half of this song we
make certain conclusions:
1. For any word, sometimes even for various syllables of one
word, we applied one of the three fundamental chords.
 2. The application of the three fundamental chords did not
present enough variety, which is one of the main assets
in music.
 3. In order to achieve variety, other chords must be used.
 4. Some of these chords are the secondary chords, others are
the seventh chords. The secondary chords are those chords
which are built on the second, third, and sixth degrees
of the scale, i.e., in C major, the chords on d, e, and a.
 5. These chords can be used with caution in lieu of I, V, and
IV in such a way that an "a chord" or VI can be applied for
I, "e chord" (III) for V, and "d" (II) for IV.
 6. We insert these relative chords where too many chord
repetitions appear, for instance on the end of the second,
third, and fifth lines.

Where the buffalo roam
II

Where the deer and the antelope play
III or V7

A discouraging word
II

7. Still more variety can be added if the seventh chord on the fifth degree is used. It consists in C major of g' b' g" and f"
8. This Dominant seventh chord is one of the most favored chords. It is used a great deal more than the simple dominant. Other seventh chords are also allowed, however less frequently than the former. The 7th chord is indicated with a 7.

III. We present now a complete harmonization of "HOME ON THE RANGE"

Oh give me a home
V I I VII7 I

Where the buffalo roam
VI7 -- IV II7 II

Where the deer and the antelope play
V7 -- I - I II7 V7 II7 V7

Where seldom is heard
V7 I I VII7 I

A discouraging word
I IV II II

And the skies are not cloudy all day.
II7 -- I -- I V7 I V7 I

Home, home on the range
I V7 -- V7 I

Where the deer and the antelope play,
V7 -- I -- I II7 V7 II7 V7

Where seldom is heard
V7 I -- VII7 I

A discouraging word
I IV II II

And the skies are not cloudy all day.
II7 -- I -- I V7 I V7 I

SUGGESTED READINGS:

Barlow: 110-132
 Finney: 63-94
 Liepmann: 89-169
 Machlis: 19-23, 353-358
 McKinney: 92-103
 Newman: 73-96

D. Musical Structure

In order to break down long musical compositions into units which we can understand and deal with, we must set up a structural system. The units which we use are called, phrase, figure, and motive.

1. Phrase structure:

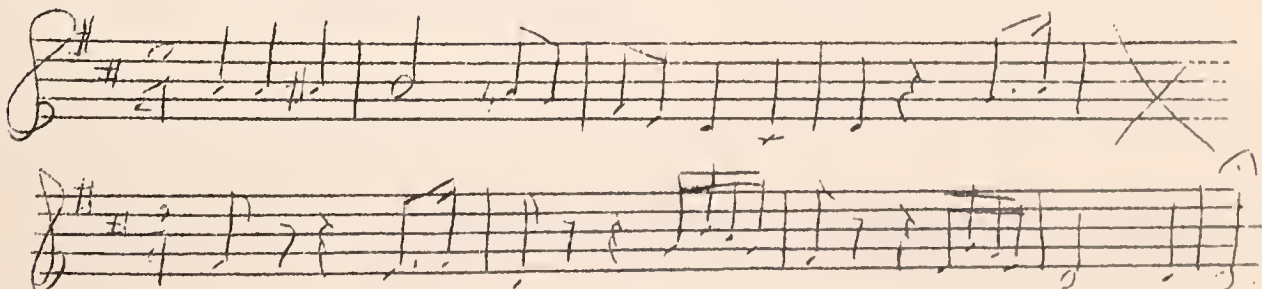
- a. A musical phrase is the most important small unit in music. It consists of a series of tones which can stand by themselves.
- b. A phrase is usually four measures long. However, there are phrases which are shorter or longer. They have been shortened or lengthened by diminution or extension of some sort in the same way that one can extend verse lines by the insertion, addition, or anticipation of some words.
- c. Take for example the first phrase of the famous theme of Haydn as elaborated in a series of variations by Brahms. This phrase consists of five (not of four) measures. Which is the inserted measure?



- d. Or take, for example, the prelude to Richard Wagner's "Die Meistersinger!" The first phrase consists of six measures. Which are the inserted ones? (trumpet solo - measures 114-154)



- e. The very final phrases of a composition may be sometimes stretched up to eight measures. This occurs in Beethoven's piano sonata op. 2, 2, second movement, measures 72-80.

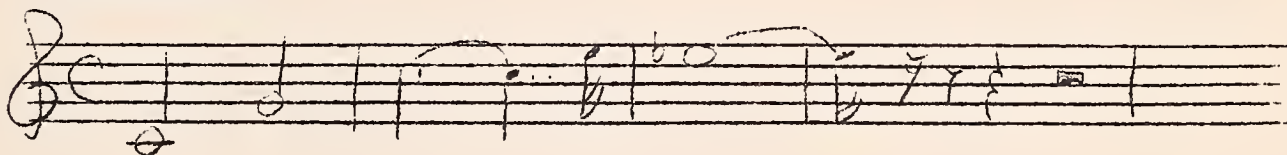


2. The figure:

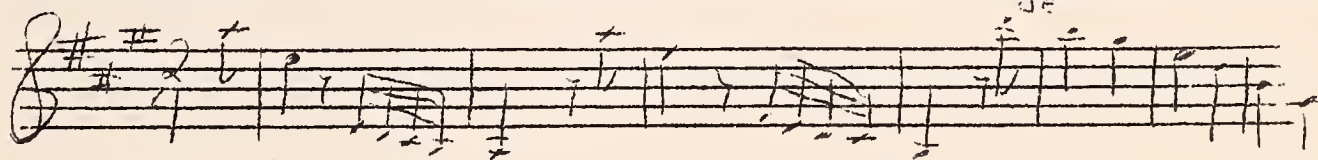
- a. There are two units which are smaller than the phrase. They are the figure and the motive. (motif)
- b. The figure is the smallest musical unit possible. It might consist of from 1-8, 9, or 10 tones. Most frequently it consists of two to three tones. For an example of figures of more than 3 tones, take the introduction to the fourth movement of Beethoven's first symphony. Figures of 3, 4, 5, 6, 7 and 8 notes follow one another.



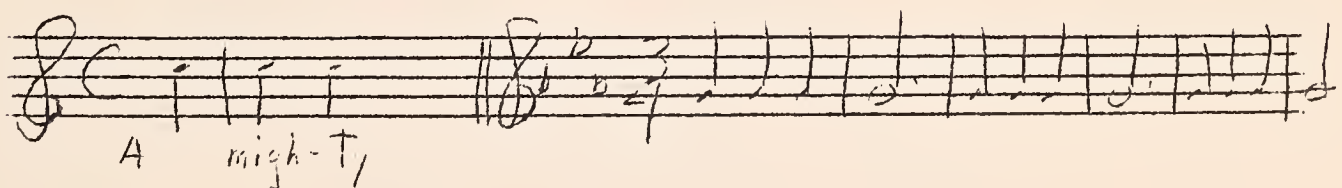
- c. A musical figure might consist of a small number of notes which ascend only. The first figure of Richard Strauss's THUS SPAKE ZARATHUSTRA.



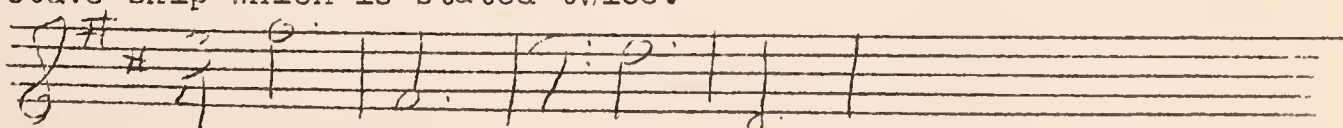
- d. Or the first four figures of the first movement of Beethoven's piano sonata op. 2, 2. They are all designed in ascending motion.



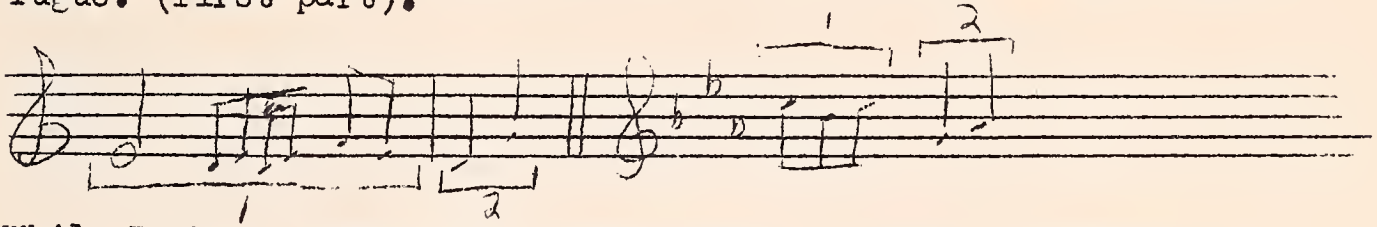
- e. Sometimes a musical figure consists of repeated notes only. Take for example the first figure of the chorale A MIGHTY FORTRESS IS OUR GOD or the three figures of the beginning of the third movement of the fifth symphony by Beethoven.

3. The motive:

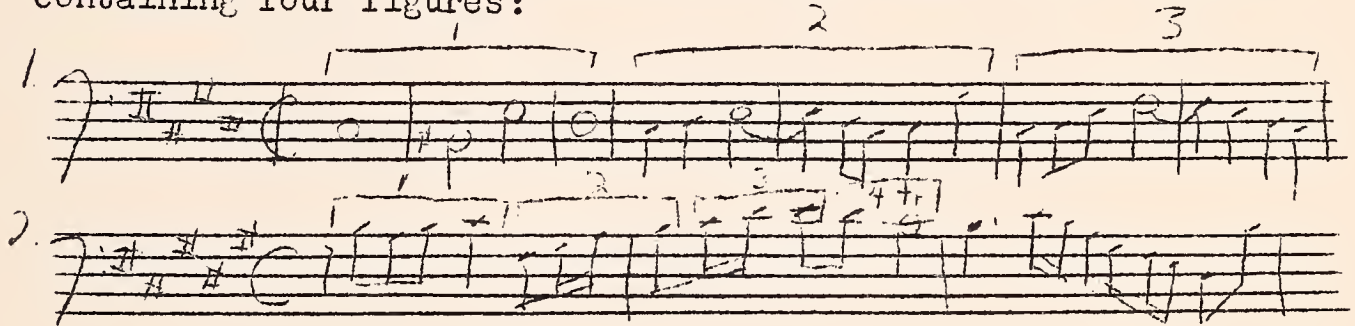
- a. The motive is closely related to the figure. It might consist of 1-4 figures.
- b. The only difference between a figure, and a motive which consists of one figure is that the motive shows characteristic features of its own, of thematic significance and contents.
- c. Examples of a one-figure motive are found in the third movement of Beethoven's piano sonata op. 28. It consists of a descending octave skip which is stated twice.



- d. Usually, a motive consists of at least two figures. Good examples of this type of motive are found in the first movement of Beethoven's piano sonata op. 2, 3 or in J.S. Bach's c minor fugue. (first part).



- e. While Bach's c sharp minor fugue shows a motive consisting of three figures, the same author's B major fugue shows a motive containing four figures:



4. Survey of other structural items in music:

- a. The unit next higher than the phrase is the period. A musical period consists of two phrases. It lasts for eight measures (not counting extensions which always occur).
- b. A double period consists of two periods and lasts for sixteen measures usually.
- c. Motives, phrases, period and double period structure is of fundamental importance for the larger musical forms.
- d. This structure also occurs in folk music and jazz.
- e. A table might best explain the relationships between these musical units.

1 single note

1 figure consisting of 2 - notes

1 motive " " 1 - figure

1 phrase " " 2 - motives

1 period " " 2 - phrases

1 double period
consisting of 2 - periods

SUGGESTED READINGS:

Barlow; 84-109, 133-138
Bernstein: 5-27
Finney: 106-114
Liepmann: 282-300
Machlis: 65-68
McKinney: 116-123, 147-161, 162-178
Newman: 123-143, 159, 174

END of CHAPTER I

CHAPTER II

MUSIC-PRODUCING INSTRUMENTS

I. Non-Mechanical.

A. The voice is the most important musical instrument since it not only produces sounds, but words as well. The mechanical instrument it can best be compared to is the reed pipe organ. Voices are classified according to their range, into six types: three female, soprano, mezzo-soprano (most frequent) and contralto, and three male, tenor, baritone (most frequent) and bass. The soprano, tenor and bass voices show the following subdivisions:

1. Soprano:

a) Dramatic: powerful and energetic voice.

Example: Kirsten Flagstad

b) Lyric: lighter and more melodious style.

Example: Risé Stevens

c) Coloratura: great agility, tremendous range and danger of out-of-pitch singing.

Example: Roberta Peters

2. Tenor:

a) Robusto: vigorous and with full voice.

Example: Mario Lanza

b) Lyric: lighter; more melodious.

Example: Enrico Caruso

c) Helden: dramatic; for specific German operas, especially Wagner.

Example: Lauritz Melchior

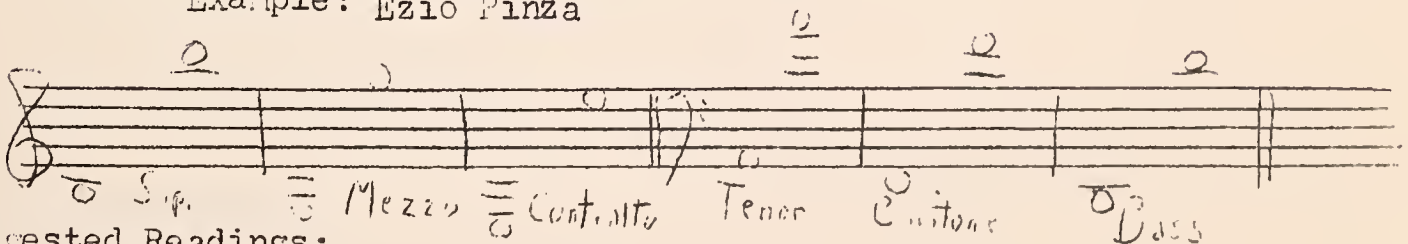
3. Bass:

a) Profundo: low range; powerful.

Example: Feodor Chaliapin

b) Buffo: comic opera type.

Example: Ezio Pinza



B. Suggested Readings:

Barlow: 20.
Machlis: 37, 208
McKinney: 535-540
Newman: 44-45, 109-110, 145-147
Tischler: 68, 387, 388

II. The Instruments of the Orchestra.

The four basic groups making up the symphony orchestra are: strings; woodwinds; brass; percussion.

A. The string group consists of the violin, the viola, the (violin) cello and the double-bass. Because of their range, purity of intonation and variety of tone color, they form the most important section of the orchestra.

1. The Violin.

- a) there are 32 (16 first and 16 second) violins in the orchestra. The violin has four strings, tuned g' d'a'e". Each string possesses a specific tone color of its own. The violin is capable of a widely diversified range of emotions and dynamics. It is good for slow or fast music.
- b) There are many special violinistic effects:
- sordino: use of mute on the bridge to obtain a subdued, silvery sound.
 - pizzicato: plucking strings with the fingers.
 - spiccato: loose bouncing motion of the middle of the bow on the string.
 - martellato: a method of bowing whereby short strokes, near the bridge of the violin, are released force-fully and suddenly.
 - sul ponticello: heavy, staccato bowing near the bridge.
 - col legno: striking the string with the wood of the bow.
 - tremolo: short, rapid movement of the bow back and forth on one note.
 - staccato: a number of short, detached strokes of the bow while it is moving in one direction.
 - vibrato: wavering the pitch on sustained notes by movement of the left hand.
- c) the leading violin makers were:
- Nicolo Amati (1596-1684)
 - Antonio Stradivari (1644-1737)
 - Joseph Guarneri (1687-1745)

2. The Viola.

- a) there are 10 violas in the orchestra.
- b) the viola has four strings, tuned c g d'a'.
- c) it is 1/7 larger than the violin.
- d) its sonorous qualities are excellent.
- e) it possesses tone of somber and passionate quality.

3. The Violincello.

- a) there are eight violincelli in the orchestra.
- b) it is the only instrument held between the player's knees.
- c) the violincello has four strings tuned C, G, d, a. (an octave lower than that of the viola).
- d) there is a unique expressive quality to all four strings.

- e) Because of its sonorous quality it is the instrument par excellence for elegies, romances, largos, adagios.
- f) it is also used as a virtuoso instrument.

4. The Double-bass.

- a) There are six double-basses in the orchestra.
- b) it is the largest of all stringed instruments.
- c) the double-bass has three, four, or five strings, usually four, tuned E, A, D, G,
- d) it is usually the instrument which serves to indicate the harmonic structure.

B. The basic members of the woodwind group are the flute, the oboe, the clarinet and the bassoon. The general characteristics of woodwind instruments show a wide variety of construction and tone production. The flute is a cylindrical tube with a series of finger-holes or keys, in which the wind is directed against a sharp edge; the clarinet is also a cylindrical tube, with keys and a single reed attached to its mouthpiece; the oboe and the bassoon are constructed similarly to the clarinet, but have a double reed attached to the mouthpiece. The different methods of producing tone on these instruments causes sharply differentiated timbres. The subsidiary instruments of the woodwind family are:

flute: piccolo, alto, & bass flute

oboe: English horn

clarinets: clarinets in Bb and Eb and the bass clarinet.

Saxophones: soprano, alto, tenor, baritone and bass.

bassoon: Double bassoon.

1. The Flute (and Piccolo)

- a) there are three flutes (one of which is the piccolo) in the orchestra.
- b) the range of the flute is about three octaves, c' to c'''.
- c) there is a long period of flute playing in music history.
- d) Only since 1750 have horizontal flutes been important as solo instruments.
- e) the first octave possesses a veiled timbre; the second octave is smooth in color; the third octave is of apenetrating nature.
- f) the flute is good for lyrical (sustained) and brilliant passages.

2. The Oboe (and English horn).

- a) there are three oboes (one of which is the English horn) in the orchestra.
- b) the range of the oboe is a little less than three octaves, Bb to g''.
- c) it possesses anasal and reedy quality of tone.
- d) there is a difficulty of tone production caused by the double reed.
- e) it is difficult for the player not to use the full capacity of his breath, but only a portion of it.
- f) the English horn, sometimes called the alto oboe, is an excellent melodic instrument.

3. The Clarinet (and saxophones).

- a) there are three clarinets and one bass clarinet in the orchestra.
- b) the clarinet range is from e to c''.
- c) it is the most versatile of all woodwind instruments.
- d) it possesses a variety of tone colors in the various octaves:
in the lowest octave it is haunting and nostalgic; in the higher register it is pure and clear.
- e) it is good for lyrical passages and agility.
- f) its tone production is not difficult.
- g) the player has complete control over the dynamic level of the tone.
- h) the clarinet is excellent in combination with other instruments, i.e. chamber music.
- i) saxophones are used in popular and art music.

4. The Bassoon.

- a) there are three bassoons (one of which is a double bassoon) in the orchestra.
- b) the bassoon has a large range of 3 1/2 octaves Bb-f''.
- c) it possesses a great variety of tone color in the various octaves (it sounds close to the human voice).
- d) although the bassoon is also a double reed instrument it is not as difficult to blow as the oboe.
- e) when played staccato the bassoon produces a humorous sound. It is sometimes called the "clown" of the orchestra.

5. The members of the brass instrument family are the French horn (four in the symphony orchestra), the trumpet (3), the trombone (3), and the tuba (1). Two types of mouthpieces are used in producing the tone: the cup and the conical. The brass instruments have played an important part in musical history. Without valves they have existed in:

- sea-shell trumpets of primitive tribes.
- Roman trumpets, horns, tubas
- Roland's Oliphant
- the work of the German trumpet-makers of the Renaissance.
- Pezel's municipal music for brass instruments.
- the work of the early Classical composers.

Modern brass instruments, generally with valves, are:

1. The French horn (corno a mano, It.; corno or Waldhorn, Ger.).
 - a) range: three and one half octaves encompassing the soprano, alto, tenor and bass registers.
 - b) tone quality: soft and sonorous.
 - c) excellent in combination with other wind instruments.
 - d) capable of "bell" and "stopped-tone" effects.
2. The trumpet (Tromba, It.; Trompete, Ger.).
 - a) range: two and one-half octaves in the soprano ^{and alto} register.
 - b) tone quality: brilliant.
 - c) can be played rapidly
 - d) utilizes "muted" effects (from jazz)
3. The trombone (Trombone, It. and Fr.; Posaune, Ger.).
 - a) range: two and one-half octaves in the tenor register. (& bass).

- b) tone quality: soft, horn-like as well as brilliant, trumpet-like.
- c) slide mechanism rather than valve.
- d) utilizes "muted" effects(from jazz).

4. The tuba.

- a) range: three octaves in the bass register.
- b) tone quality: heavy.
- c) difficulties in tone production.
- d) serves a function similar to that of the double-bass, i.e., as a harmonic foundation.

Annotated list of suggested scores and recordings:

The French horn:

sonatas: Beethoven, Hindemith, Quincy Porter

concerti: Haydn, Hindemith, Mozart, Richard Strauss, Weber.

chamber music:

- Bach: Brandenburg Concerto No. 1.
- Brahms: Horn Trio op. 40.
- Britten: Serenade for Tenor, Horn, and Strings op. 31
- Beethoven: Quintet, op. 16; sextets, op. 71 & 81b; Septet, op. 20, octet, op. 103.
- Haydn: Octet for 2 horns, 2 English horns, 2 violins and 2 bassoons.
- Hindemith: Kleine Kammermusik, op. 24, No. 2. Septet (1948).
- Mozart: Horn Quintet in Eb major, K. 407, Quintet for piano, oboe, clarinet, horn, & bassoon in Eb, K. 452.
- Schubert: Octet, op. 166.
- Schumann: Adagio & Allegro for horn and piano, op. 70.

The trumpet:

- Bach: Brandenburg Concerto No. 2.
- Bach: Suites for Orchestra Nos. 3 & 4. (Overtures).
- Glazunov: Quartet in Modo Religioso (trumpet, horn, 2 trombones).
- Haydn: Concerto for trumpet & orchestra.
- Hindemith: Sonata for trumpet & piano.
- D'Indy: Suite in Old Style, op. 24.) trumpet, 2 flutes and string quartet.
- Saint-Saens: Septet, op. 65 (trumpet, strings and piano.).

The trombone:

- Beethoven: 3 Equals for 4 trombones.
- Hindemith: Sonata for trombone and piano.

The tuba:

- Berlioz: Requiem
- Mendelssohn: Elijah
Midsummer Night's Dream
- Wagner: All operas.

D. The members of the percussion instrument family are many: timpani, bells, glockenspiel, glass harmonica, celesta, xylophone, bass drum, tenor drum, snare drum, tambourine, cymbals, gong, triangle, wind machine, siren, castanets, slapstick, woodblock, and many others.

The tone production is achieved through shaking, scraping, striking, plucking or rubbing the instrument. Percussion instruments can be divided into two groups: of definite pitch; and of indefinite pitch.

1. Definite pitch: timpani or kettle drums (timbales, Fr.; Pauken, Ger.; timpani, It.).

- a) two kettle drums in the orchestra; in the classical symphonies one is tuned to the tonic note, the other to the dominant. In contemporary music they can be tuned to any pitch.
- b) considered a rhythm instrument.
- c) pitch can be changed by manipulating hand screws fixed to the shell, or by foot pedals.
- d) dynamic range: varies from a "muffled" pp to a "thunderous" ff.
- e) other instruments of definite pitch used by the orchestra include: glockenspiel, chimes, bells, woodblocks, and others.

2. Indefinite pitch: snare drum (petite caisse, Fr.; Kleine Trommel, Ger.; tamburo militare, It.).

- a) there is usually one snare drum in the orchestra and it is used only occasionally.
- b) considered a rhythm instrument.
- c) tone quality: brilliant.
- d) tone can be "muffled" by loosening the snares which are stretched across the lower "head".
- e) the bass drum and the cymbals are very important in band music and symphonic music of the Romantic and Modern eras.

3. The percussionist. Requirements:

- a) physical skill.
- b) general alertness, as he is forced to handle a variety of instruments at the same time.
- c) sense of rhythm and pitch.
- d) overall knowledge of music.

4. Percussion instruments used by the American Indians:

rattles: shells, struck together: Eskimo, N.W. Coast, So. Cal., Pueblo.

with bird adornment

Mexico, N.W. Coast.

turtle shell rattle

Mexico, Yucatan, So. Cal.,

Arizona, Pueblo.

calabash rattle

Sticks: split stick

cocoons on stick

claws on stick

Mexico, Cal. (influence up to Iroquois, Delaware)

hoofs on stick

shells on stick

Drums: tambourine drum

Eskimo, N.W. Coast, Southwest, Mexico.

hollow log drum

Mexico, Cal.

signal drum

Mexico, Peru, Ecuador.

Annotated list of suggested scores and recordings:Timpani:

Barber: A Stopwatch and an Ordnance Map (male chorus & 3 timpani)
 Bartok: Sonata for two pianos and percussion
 Hindemith: Concerto for piano and percussion
 Richard Strauss: Burlesque for piano & orchestra.
 Bach: Overtures (Suites) Nos. 3 & 4.
 Mozart: Serenata Notturna in D major for 2 orchestras. K. 239
 Stravinsky: Les Noces (for voices and percussion, including 4 pianos.).

Bells:

Berlioz: Fantastic Symphony, op. 14, Fifth movement.
 Debussy: Iberia
 Mahler: Symphony #2. Fifth movement
 Puccini: Tosca (Acts I & III)
 Tchaikowsky: Overture "1812"
 Wagner: Parsifal (Acts I & II)

Glockenspiel:

Delibes: Lakme (Bell Song)
 Dukas: The Sorcerer's Apprentice
 Ravel: Daphnis & Chloe (Suite #2)
 Tchaikowsky: Nutcracker Suite: (Chinese Dance)

Celesta:

Bartok: Music for String Instruments, Percussion, & Celesta
 R. Strauss: Der Rosenkavalier (Act II)
 Tchaikowsky: Nutcracker Suite (Fée Drageé)

Xylophone:

Bartok: Music for String Instruments, Percussion, & Celesta
 Mahler: Symphony #6, second movement.
 Shostakovitch: Symphony #5; Ballet Suite, The Golden Age (Introduction to #1, and Polka, #3).

Bass Drum:

Beethoven: Symphony #9, Finale.
 Berlioz: Requiem (Dies Irae & Rex Tremendae)
 Haydn: "Military" Symphony.
 Prokofieff: Violin Concerto #2 in G Minor.
 Stravinsky: Sacré du Printemps.

Tenor Drum:

Copland: Symphony #3.
 Wagner: Rienzi Overture. Also "Ride of the Valkyries".

Snare Drum:

Auber: Fra Diavolo. Overture.
 Ravel: Bolero
 Stravinsky: Histoire du Soldat

Tambourine:

Stravinsky: Petroushka
 Tchaikowsky: Nutcracker Suite (Arab Dance)

Cymbals:

Debussy: La Mer
Liszt: Mazeppa

Gong or Tam-Tam:

Debussy: La Mer
Puccini: Madame Butterfly (Act I)
Ravel: Mother Goose (Third Movement)
Tchaikowsky: Symphony #6 (Fourth Movement)

Triangle:

Beethoven: Symphony #9 (Finale)
Berlioz: Le Carnival Romain
Liszt: Piano Concerto in Eb major
Mozart: The Abduction from the Seraglio, Overture.
Weber: Preciosa (Overture & 3 Gypsy Marches)

Castanets:

Bizet: Carmen
Debussy: Iberia

Woodblock:

Gershwin: Piano Concerto in F
Ravel: Piano Concerto

American Indian Music: (all are on Library of Congress LP recordings edited by Frances Densmore)

L22--Songs of the Chippewa
L23 " " " Sioux
L24 " " " Yuma, Cocopa, and Yaqui.
L25 " " " Pawnee and Northern Yute.
L31 " " " Papago
L32 " " " Nootka and Quilente
L33 " " " Menominee, Mandan and Hidatsa

Suggested Readings: (Instruments of the Orchestra):

Finney: 10-30
Liepmann: 170-229
Machlis: 34-60
McKinney: 58-80
Newman: 27-46
Stringham: 131-157
Tischler: 391-399

III. The Keyboard Instruments.

The principle keyboard instruments are the pianoforte, the clavichord, the harpsichord, and the organ.

- A. The newest and most important member of the keyboard instrument family is the pianoforte which was presumably invented by Cristofori in

Florence, about 1709. The forerunners of the piano, besides the clavichord and the harpsichord, were the spinet, the dulcimer, and the virginal. There are three types of piano distinguished primarily by their shape: the square (an example of which can be found in the Hennepin County Museum); the upright and the grand.

1. Tone production.

- a) caused by hammer striking from one to three strings.
- b) strings connected with sounding board through wooden bridge.
- c) keys connected with hammer through action mechanism.
- d) two to three pedals
 - . damper pedal: to make tone louder
(right side) to sustain tone.
to connect and blend tones.
 - soft or piano pedal: to soften tone of all keys.
(left side)
 - sostenuto pedal: to sustain notes or chords in the lower
(middle) register while other notes or chords are being played above.

2. Piano playing and techniques:

- a) a good physical posture of prime importance.
- b) relaxation of arms and fingers absolutely necessary.
- c) utilizes finger, wrist and arm techniques, separately and in combination.
- d) tone sustained until next key is struck: legato.

3. Characteristics of piano music.

- a) suitable for secular and sacred, folk and art music.
- b) capable of substituting for a variety of different instruments, as well as the orchestra.
- c) excellent in combination with the orchestra.
- d) good in ensemble with voice(s), strings, woodwinds or brass.
- e) self-sufficient, as melody and harmony (accompaniment) can be played simultaneously.
- f) good for flowing ornamented melody.
- g) fairly good for exclusively harmonic or polyphonic writing.
- h) rich in tone color through use of pedals.
- i) strong percussive or harsh effects when not utilizing pedals.
- j) great variety of dynamic (pp-ff) shading through "touch" and use of pedals.

4. Some great composers of piano music and their contributions.

- a) Mozart perfected the flowing melodic style.
- b) Beethoven exploited its dynamic possibilities.
- c) Chopin excelled in combined melodic and harmonic writing.
- d) Liszt applied the devices and techniques of the various instruments of the orchestra to the piano. (E.G.) extended range.
- e) Debussy developed the use of shading, and the piano as a percussion instrument.

B. The Clavichord.

In appearance the clavichord is similar to a small rectangular piano. The long side of the rectangle faces the player, and the strings run parallel with that side. It was the instrument for intimate "chamber" music in the Baroque era.

1. Tone production:

- a) caused by small pieces of metal, called tangents, striking one string only.
- b) the tangent also adjusts the pitch of the tone required.

2. Outstanding composers:

- a) J.S. Bach
- b) C.P.E. Bach

C. The harpsichord:

Concert instrument in the Baroque era. (Haydn conducted his oratorio, The Creation, from the harpsichord.) The shape of the instrument is similar to that of a modern grand piano with the strings running perpendicular to the keyboard.

1. Tone production:

- a) caused by crow-quills or pieces of leather plucking the strings.
- b) each key is connected with several strings, one string an octave below and another an octave above the normal, and stops or pedals throw the extra strings into or out of action, thus modifying the quality and quantity of the tone.
- c) the concert harpsichord has two keyboards (manuals): one loud, one soft.
- d) scale passages, arpeggios, trills, and other ornaments sound brisk and clean because of the plucking mechanism.

2. Characteristics of harpsichord music.

- a) self-sufficient, or useful as an accompanying instrument.
- b) excellent in accompanying arias or recitativi of operas and oratorios and in solo, chamber and orchestral music of the Baroque era.
- c) excellent for polyphonic music as individual melodic lines can be played on two different keyboards (manuals).

D. The Organ:

The most important instrument for church music. It has been important since about 1400. During the Baroque era it became a solo instrument besides its original function as a vocal accompaniment instrument.

1. Construction of instrument:

- a) works on principle of the release of compressed air.
- b) has one or more sets of different pipes of different sizes, each with a valve opened by mechanical, pneumatic or electrical means to admit air into the pipe to make it sound; exactly in the same way a wood-wind instrument is made to sound.
- c) air is supplied by a "wind chest"-- a bellows worked by hand, machinery, or electricity.
- d) the "console" (or controls operated by the performer) contains from one to four keyboards and other manual controls. These controls are called "stops"; they govern the various timbres (reed, string, brass, etc) of the different pipes. Each keyboard (manual) controls an entire, separate division of 5 to 6 different timbres.

e) the different manuals of the modern organ have the following names: (starting with the foot manual and going up)

Pedal
Great
Swell
Choir
Solo
Echo

2. Characteristics of organ music:

- a) the tone has no sustaining power of its own: i.e., the tone ceases as soon as the key is released. This makes it necessary to hold down a key for as long as you want it to sound.
- b) no difference in sound or expression can be achieved from a difference in finger touch. Differences in timbre can be achieved by the use of the stops, and differences in loud and soft must be obtained by the use of "swell pedals" which open "venetian-blind" type shutters in front of the pipes and thus release a greater volume of sound.

Annotated list of suggested recordings: (All recordings refer to selections included in the Anthologie Sonore).

Clavichord:

Kuhnau:	Der Streit zwischen David und Goliath	AS 5
C.P.E. Bach	Abschied van meinem Silbermannischen Claviere	AS 24
J.S. Bach	Five pieces from the Clavierbüchlein of A.M. Bach	

Harpsichord:

A. Dornel	Le Pendant d'oreille; La Noce d'Antevil	AS 8
J.N. Geoffrey	Tombeau en forme d'allemande	"
A. Scarlatti	Toccatà, d minor; Fugue, D major	AS 33
Zipoli	Canzona; Sarabanda	"
J.S. Bach	Transcription of Vivaldi's concerto in D Major, op. 3, No. 9.	AS 38
Schobert	Concerto No. 6, G Major, op. 19	AS 87/88
L. Couperin	Chaconne-Branle de basque-Pavanne-Passacaille	AS 92
G.B. Martini	Allegro, F Major	AS 95
Matielli	Adagio, g minor	"
Rutini	Andante, D Major	"
D. Scarlatti	Sonatas 319, 333, 452, 457	AS 100
Rameau	Prelude-Les trois mains-les soupirs	AS 103
F. Couperin	Les Vieux Seigneurs-La Convalescente	AS 109
	La Visionnaire-La Convalescente	AS 138
Cimarosa	Sonatas 5, 6, 7, 8	
Galuppi	Sonata, D Major, op. 1, No. 4.	AS 148

Organ:

G. Gabrieli	Ricercare in the 10th tone	AS 4
Frescobaldi	Toccatà for the Elevation	"
Pachelbel	Chorale-Prelude "Vater Unser"	AS 10
Scheidt	Chorale-Paraphrase "Credo"	"
Cabezon	Diferencias sobre el canto del Caballero	AS 69
Sancta Maria	Clausula de Octavo tono	"
Grigny	Elein Jeu	AS 75
F. Couperin		"

Suggested readings: (piano, harpsichord & clavichord)

Finney: 23-24
 Liepmann: 107, 186f
 Machlis: 52, 396, 398
 McKinney: 250-260
 Newman: 43-44
 Stringham: 373-381
 Tischler: 266, 327, 358, 390

Suggested readings: (Organ)

Liepmann: 211-212
 Machlis: 52, 396, 398
 McKinney: 494-505
 Newman: 41-42, 189-190
 Tischler: 56-57, 65, 68, 89, 100-102, 390-391

IV. The Band

The different types of band are: the concert band (developed largely in the U.S. by Gilmore, Sousa and Goldman); the symphonic band (predominantly woodwind with cello or double-bass); the military band (first type of band known); brass band; wind band; and other small units not bands in the sense of the word used above, i.e., jazz band, marimba band, and so forth.

A. The military and concert band in the U.S.:

Basic composition is 28 musicians: 1 BBb bass, 1 Eb bass, 3 trombones, 3 horns, 1 baritone, 5 cornets (1 solo), 1 trumpet, 5 Bb clarinets, 1 Eb clarinet, 1 piccolo, 3 saxophones (alto, tenor, baritone), 1 snare drum, 1 bass drum, 1 cymbal.

1. The Military Band.

- a) U.S. Marine Band founded in 1789.
- b) in great numbers during the Civil War period.

2. The Concert Band.

- a) developed to a high degree of perfection in the U.S.
- b) under this category come the band used at sporting events, school bands, lodge bands, park bands, and others.

3. U.S. Band Masters and Composers:

- a) Patrick S. Gilmore (1829-1892)
Directed our first concert bands and was bandmaster for the Union Army during the Civil War. Claimed authorship of When Johnny Comes Marching Home (1863).
- b) John Philips Sousa (1854-1932).
Carried the military and concert band to heights it had never achieved before. Composed many famous marches, among them: The Stars and Stripes Forever, The Washington Post, El Capitan, The Thunderer.
- c) Edwin Franko Goldman (1878-).
Has carried on the tradition of Sousa. Composer of On the Mall, and many other popular marches.

4. Recently contemporary composers have begun to write for the band. The selections below are recorded by the U.S. Military Academy Band for the Pittsburgh International Contemporary Music Festival.

Record No.

174 Hindemith:	<u>Symphony for Band.</u>
Vaughn Williams:	<u>Toccata Marziale</u>
175 Harris:	<u>Symphony for Band</u>
176 Milhaud:	<u>Suite for Band</u>
177 Barber:	<u>Commando March</u>
Still:	<u>To You, America</u>

B. There are a few instruments found in the band which are not usually part of the symphony orchestra.

Alto and bass clarinet: Alto clarinet is an Eb instrument, lower than the Bb clarinet. The bass clarinet is one octave lower than the Bb clarinet.

Baritone (Horn): a brass instrument similar in shape to a tuba rather than to a horn. Of outstanding importance to band music as it is loud enough for solo purposes. It is tuned in Bb and it sounds one octave lower than the trumpet.

Cornet: related to and somewhat easier to play than the trumpet. Fulfills the same (solo) function as the trumpet, but is shorter in size and of a different timbre.

Eb clarinet: higher in pitch than the normal Bb clarinet. Possesses a shrill sound which is sometimes doubled by the piccolo flute. Replaced in some bands by the flute.

Euphonium: bass brass instrument similar to the tuba and the baritone.

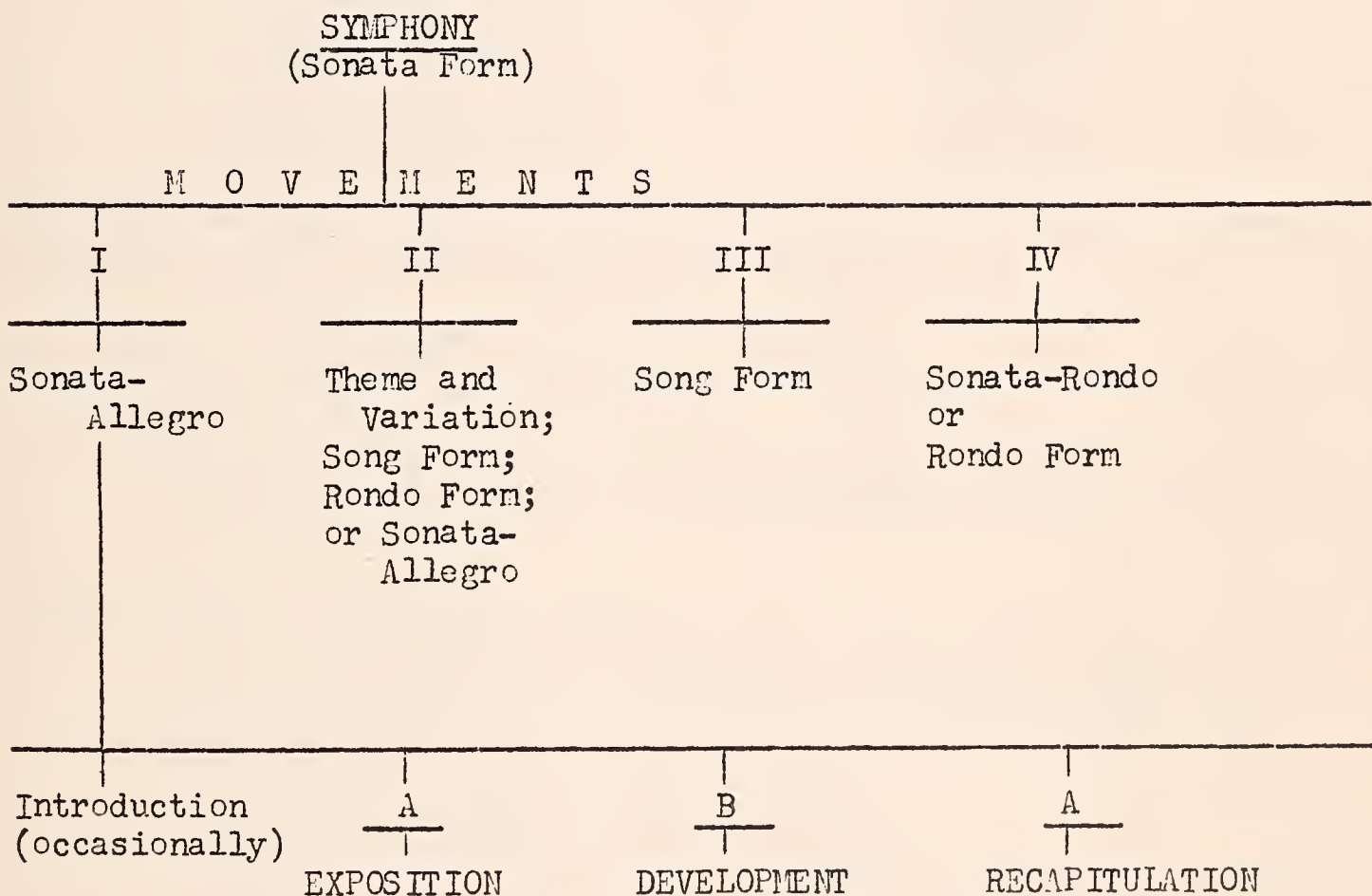
Flügelhorn: similar in appearance to a large cornet. Lower range however, than the latter. Not commonly used.

Sousaphone: Named for Sousa. Large tuba, designed so that it might be more easily carried when bands are marching. The tubing winds around the upper body of the player.

CHAPTER III

MUSIC AS PERFORMED BY THE SYMPHONY ORCHESTRA

I. The symphony is the chief type of instrumental composition making up the repertory of the symphony orchestra. It is the highest and most significant form of musical art. The symphony is made up of four movements. The most important element of construction of the symphony is the sonata which consists of four movements. A diagrammatic schematization of the symphonic form would appear like this:



A. Evolution and Form of the Symphony:

1. Historical indications of the term "symphony".

- a) in the 16th and 17th centuries the name "sinfonia" is applied to any instrumental music.
- b) during the baroque era applied to opera overtures and interludes, also to the first movement of suites and sonatas.
- c) after middle of 18th century term "symphony" used for sonata as written for a symphony orchestra.

2. Form. The four movements of the sonata are distinguished by being:
 independent of one another
 contrasting in key and form
 varied in speed and contrast

- a) first movement: sonata allegro form with optional introduction.
speed: fast.
- b) second movement: any kind of song form, rondo form, sonata-allegro form, or theme and variations.
speed: slow.
- c) third movement: song form. speed: moderate to fast.
- d) fourth movement: rondo form, sonata-allegro form, or sonata-rondo form. speed: fast.
- e) This typical four-movement organization is illustrated by the following examples:

Toy Symphony	Haydn
symphony No. 40 in g minor	Mozart
symphony #3 (Eroica) op.155	Beethoven
symphony #4 E minor op. 98	Brahms
symphony #1 C minor (1866)	Bruckner
Classical Symphony Op. 25	Prokofieff
symphony #2 op. 43	Sibelius
symphony #2 (1946)	Sessions
symphony #1 op. 20	Creston
symphony #6 (1948)	Schumann

B. The sonata consists of four movements. It is one of the most frequently employed systems of organizing musical material.

1. Historical indications of the term "sonata".

- a) term "sonata" used originally for any kind of instrumental music.
- b) derived from the term "canzona da sonar". Italian term for instrumental realization of French chanson (song) of the 16th century.

2. Development of the Sonata form.

- a) characteristics of the instrumental "canzona da sonar": gay, frolicsome theme; fugal writing; multisectional structure.
- b) multisectional writing develops into a structure of a few independent movements of the baroque:
 - sonata da chiesa (church sonata)
 - sonata da camera (chamber sonata)
- c) in church sonata slow movements predominate (order of movements: slow-fast-slow-fast);
- d) in chamber sonata fast movements are important (dance movements are included)
- d) both baroque sonata types are preferably composed and performed as trio sonatas.
- e) the term trio sonata refers to a specific type of instrumental combination:
 - 2 violins 1 violincello 1 keyboard instrument
(preferably the harpsichord)
- f) after the middle of the 18th century the modern sonata form is established. Joseph Haydn is usually known as "the father of the sonata form."
- g) a great many instrumental forms are written in or show features of the modern sonata form:

symphony	sonata for orchestra
string quartet	sonata for four string instruments (violin I, violin II, viola, violincello)
piano trio	sonata for three instruments (piano, violin, violincello)
concerto	sonata for solo instrument and accompanying orchestra
violin sonata	sonata for violin and accompanying piano.
piano sonata	sonata for piano alone.

Annotated list of suggested recordings:

Bach, J.S:	Trio Sonata from the Musical Offering
Händel, G.F:	Trio Sonata
Mattheson:	Trio Sonata
Pfeiffer, J:	Sonata for Viola da Gamba & harpsichord.
Telemann:	Quartet in E minor.
Telemann:	Trio Sonata

C. First movement of the symphony.

The first movement of the symphony is in sonata form and consists of three large sections called:

EXPOSITION

DEVELOPMENT

RECAPITULATION

These three terms refer to the exposing, developing, and reconfirming of musical themes (usually two), their contents and key relationships. The first movement is governed by the sonata-allegro form, (NOT the sonata form which is the construction principle behind the entire four-movement symphony).

1. The Exposition section.

- a) sometimes anticipated by an introduction. Such introductions-- and good examples of the construction of an entire EXPOSITION section--are present in:

Haydn J:	symphony #85	in Bb major	(La Reine)
"	" #92	G "	(The Oxford)
"	" #94	G "	(The Surprise)
"	" #100	G "	(The Military)
Mozart, W.A:	" #36	C "	(The Linz)
"	" #38	D "	(The Prague) K.504
"	" #39	Eb "	K.543
Beethoven	" # 1	C "	
"	" # 2	D "	
"	" # 4	Bb "	
"	" # 7	A "	
"	" # 9	D minor	

- b) In some symphonies, especially those of the Viennese Classicists mentioned above, the EXPOSITION is repeated.

- c) The EXPOSITION consists of:

first theme of rhythmic, dramatic nature written in the original key of the composition and presented preferably by the full orchestra.

transition which modulates to new key area and theme.

While modulating:

parts of the first theme may be quoted again.
 parts of the second theme may be anticipated.
 new materials may be presented.

second theme which forms a contrast with the first theme as far as key area, contents and instrumentation is concerned. Of lyrical, melodic nature.

episodes which confirm the new key area reached with the second theme, or may introduce a third theme.

coda which constitutes the very closing section of the EXPOSITION and which confirms by means of repetitious chord statements the new key area reached with the second theme.

- d) A good example of an introduction and the subsequent EXPOSITION can be seen in Haydn's Symphony # 94 in G major (The Surprise): The symphony is scored for flutes, oboes, bassoons, horns, trumpets and paired drums, with the usual string orchestra combination.

Introduction: Speed--slow. Characterized by a dialogue between instruments of the woodwind and string sections. Oboe and bassoon bring a short motive which is answered again by the string quartet.

Flute, oboe and bassoon repeat this same motive which is answered again by the string quartet.

String section elaborates this motive.

Woodwinds and horns are used to increase the volume and lead toward the climax.

This theme is concluded by a unique violin solo.

Adagio Cantabile

Oboes

Bassoons

Vln I

Vln II

First theme: Speed--fast. Presented by two violins; of gay and rhythmic nature. Followed by an elaboration of the whole orchestra. The original key of the first theme is stressed by repeated chord and motivic statements of the full orchestra. The new key of the second theme is touched upon; however, the composer soon returns to the original key of the first theme.

Vivace Assai

Vln I

Vln II

transition: For a short while the melodic inversion of the first theme is given by the violins, then the original first theme appears in form of a violin duet, the full orchestra then continues in a new key.

VI. I

VI. II

Second theme: Waltz-like theme, presented by a violin duet.
 Oon-ta-ta accompaniment by violas, cello and bassoon.

VI. I

VI. II

Episodes and Coda: A new third theme appears, graceful, and thin in orchestration.

VI. I

VI. II

For further information about the structure of this exposition and of the Surprise Symphony in general, read the following discussions in:

Hill:	p 33-36
Fishburn:	p 100-107, 126, 136, 139, 143, 148.
Kinscella:	p 135, 140, 253-255, 264.
Liepmann:	p 312-314
Machlis:	p 305-308
McKinney:	p 428-431
Stringham:	p 325-329

2. The DEVELOPMENT:

- a) purpose: to develop the musical material stated in the EXPOSITION, either by presenting complete thematic statements of the first, second, or both themes (eventually however, new material) or by utilizing segments of both themes.
- b) These thematic materials are worked through many modulations (changes of key), repetitions and combinations. The home key is avoided.
- c) this accumulative process of modulatory theme treatment is most intellectual section of the sonata allegro form. Unrest and uneasiness is created in the listener unless the listener grasps its formal meaning.
- d) together with these continuous elaborations of the thematic materials, dynamics change a great many times. With the abrupt dynamic changes, interesting instrumental activities take place, stressing the interpenetration of the instrumental groups.

- e) the development ends with a return to the material of the EXPOSITION; restated in the RECAPITULATION.
- f) We will have a closer look now at the DEVELOPMENT of a particular symphony, the first movement of symphony #6 (op. 68) the PASTORAL in F Major, by Ludwig van Beethoven.
the A motive of the first theme is given in the string section.

(meas. 139)
Vln I

after a short woodwind bridge the B motive of the first theme is introduced and used exclusively in a gradual crescendo from Bb major to a D major climax (measures 151-186). the B motive is repeated on varying pitch levels (via modulations) its presentation being altered between the string and woodwind groups.

Vlms
Cresc. poco a poco

EXTENSION to D major section climaxes bridge dialogue between bassoon I and violin I (187-192).

(Bassoon) Fg.
Vln I

the B motive of the first theme is again used in a gradual crescendo from G major to E major, alternating, also again, between ~~bassoon~~ and violin dialogue (measures 197-238).

(meas. 201)
Vlms

for the third time this same figure of theme I is quoted, this time in A major. In the continuation however, the fourth phrase of theme I is used and treated in a fashion similar to that of the B motive of theme I (246-278)

Vla.
Vlc.

Characteristic, then, for this development section is the tenacity by means of which the composer remains with the B motive of the first theme, presenting it on various pitch (via modulations) together with a lively exchange of instrumental activities between the string and woodwind groups.

- g) The DEVELOPMENT of the first movement of Symphony #40 (K. 551) in C major, the Jupiter Symphony, by Wolfgang Anadeus Mozart shows a completely different choice of thematic elaborations: The first two measures of the DEVELOPMENT are nothing but a continuation of the preceding coda of the EXPOSITION. A modulation in flute, oboe and bassoon occurs to Eb major (measure 123).

Beginning at this point the material from the coda is used exclusively in the strings, oboe, and bassoon. (to meas.132)

(meas. 122)

Flutes

Oboes

Bassoons

In measure 133 motives both of the transition and of the coda are used together with modulations by the complete string and woodwind sections (up to measure 150).

(meas. 133)

Flutes

Vln. I

Only from measure 151 on are materials from the themes of the EXPOSITION utilized. In this case the initial motive of the first theme in the string section which is paired with the main motive of the transition (consisting of an octave skip and the descending scale) as played by the individual woodwind instruments.

(meas 151)

Bassoons

Vln I

Modulations are extended with these motives.

The recapitulation is reached in measure 179.

This DEVELOPMENT can be subdivided into two main sections: the first section which deals primarily with materials as taken from the "appendixed" sections of the EXPOSITION (the transition and the coda) and the second section which elaborates upon the motives of the first theme, of the transition, and in measure 181 again with the coda motive.

3. The RECAPITULATION

- a) is a repetition of the EXPOSITION with certain changes.
- b) the transition may be shorter or longer; it does not modulate to a new key since the second theme remains in the original key.
- c) part of the episode may be omitted or extended.
- d) the coda is usually extended as it represents the closing section both of the RECAPITULATION and of the entire first movement.
- e) sometimes this coda is treated like a second ~~movement~~ development. In these cases the coda is not an appendix but rather a resumé of the foregoing sections.
- f) for a closeup discussion of the RECAPITULATION we select the first movement of Mozart's Jupiter Symphony, the same one we have been using for the development. We will try to stress which sections of the RECAPITULATION are mere repetitions of the EXPOSITION section and which sections differ from the EXPOSITION.

The first theme section in both EXPOSITION and RECAPITULATION agree verbatim with one another in music and orchestration.

The transition differs as it modulates to c minor and Eb major respectively. After this excursion to remote keys the composer returns to G major in which key theme I is restated in the same fashion as it was stated in the equivalent measures of the EXPOSITION.

The second theme enters in the original key (same instrumentation. Modulation to f minor is added to the closing section and it is executed by the whole orchestra.

- g) For a review of the sonata allegro form as being used in the first movement of a symphony we select the symphony #1 in C major (Op. 21) by Beethoven.

the first movement of this symphony is initiated by a short introduction which presents dissonant chords.

The scoring of the wind section is full but is soon relaxed in a quiet string scale.

the first theme is of vital, rhythmic, dynamic nature, performed by strings.

the transition is anticipated by transplanting theme I a single step upwards.

Then thematic material in form of sequences is raised up to the pitch level of the Dominant. (fifth degree)

the second theme forms a distinct contrast to the lyrical and quiet descending nature of the first theme. It is presented by the flute and the oboe in imitative play and is later taken over by the strings.

In the bridge section the violoncello shows a lengthy descending and ascending line, elaborating motives of the second theme. Shortly before the coda, violins and violas on one side,

and violas, violoncellos and bass on the other, insistently play the characteristic and rhythmic motive of the first theme.

the coda modulates to the subdominant (from G major, to C minor, F major, Bb major, Eb major, D major and back to G major.).

Repetition of the EXPOSITION is indicated.

DEVELOPMENT works with three groups of materials:

main subject and complementary material of second subject.

accompaniment figure of first part of second subject and end of second subject and coda of exposition.

combination of end of EXPOSITION and initial motive of first subject.

h) RECAPITULATION:

main subject is now introduced by the whole orchestra ff. (in EXPOSITION it was presented p by the first violin). As first subject is presented right away ff, there is no need to repeat its statement.

Transition works with the falling first five notes of the first subject against an extended succession of sustained seventh chords. This chain of sustained dissonant chords is accompanied by a running figure of sixteenth notes which introduces--both in the EXPOSITION and in the RECAPITULATION the return to the major subject.

Second subject presented now by all four woodwind instruments.

Coda modulates again to subdominant.

Closing appendix of 38 additional measures deals with the pounding out of the main theme in the main key.

For more detailed information in regard to this symphony read:

T.H. Finney: Hearing Music pp. 191-214

D. Second Movement of the Symphony.

The construction principle behind the second movement can be any of the following forms:

- Theme and Variations
- Song Form
- Rondo Form
- Sonata Allegro Form

1. Variations.

The variation principle, together with repetition, is one of the oldest devices for organizing musical material. It may be applied melodically, harmonically, or rhythmically. At times it appears in the bass and we distinguish between: ground bass (basso ostinato), passacaglia and chaconne; at times in the soprano and we distinguish between theme and variations and free variations (sometimes called character variations).

a) Bass variations.

The Ground bass or basso ostinato is a favorite device of composers of the Baroque era.

It is the equivalent of a drone bass. The bass part (usually one to four measures long) is repeated continuously.

Do not confuse basso ostinato with basso continuo. The latter is a figured bass which was written by baroque composers for accompanying parts for the harpsichord and organ.

A typical example is the "Crucifixus" from Bach's B minor Mass which consists of a bass theme of five measures. This theme of chromatically descending steps is stated 18 times. Similar basso ostinato formations of chromatic progressions can be found in the Lament of Purcell's opera "Dido and Aeneas", in the coda of Beethoven's 9th symphony, and in the first and second movements of Liszt's Dante Symphony. An ostinato device can also appear in the melody of a composition. Here it is called a Melodia ostinata. Such is present in the violin part of the Andante of the Dumky Trio by Dvorak.

b) The Passacaglia and Chaconne:

The Passacaglia and Chaconne, both derived from old dance forms, consist also of a repeated bass line, extended to eight measures or more. In the course of the repeated statements the bass theme may be transposed to other pitch positions and modified both rhythmically and melodically.

Best examples: Bach: Organ Passacaglia (transcription for orchestra by Respighi & Stokowski) (Analysis: H.A. Murphy, Form in Music for the Listener, p. 53).

Bach: Chaconne for solo violin from the Fourth Sonata (transcription for orchestra by Stokowski). (Analysis: Murphy-ibid p.55)

Passacaglias are used with preference in the last movements of contemporary symphonies. The neoclassicist Johannes Brahms used it for the finale of his e minor symphony. It is also present in compositions of contemporary American composers. The Passacaglia in Leo Sowerby's Symphony for Organ in G (third movement).

32 statements of bass theme

toward end presented in slightly embellished manner.
stated twice in middle voices.

according to texture of other accompanying voices, bass theme played by the swell, great, and pedal organ.

elaboration of upper voices.

independent counter-melodies of one or two parts.

canon between bass and one of the upper voices.

melodic inversion of bass melody in one of the upper voices.

imitation of short, free fragments in the upper voices.

suspended, syncopated chords against the bass melody.

c) Melodic Variations (Theme and Variations)

Composition begins with a theme which is followed by a set of melodic variations.

Most of these variations consist of melodic embellishments.

Themes and variations have been written by composers as independent pieces or as movements of sonatas.

The exact length, meter and key of the original theme remains constant.

d) Melodic Variations (Free or character variations)

Established by Beethoven.

Not repetitive imitation but creative extension and exploitation of the theme.

Thus variety of keys and a second theme are present.

Best early example of this type of variation writing in the Finale of Beethoven's third (EROICA) Symphony.

Theme of this finale is popular with Beethoven as it is also present in: 15 variations for piano (op. 35)

Air in Prometheus music

Contre dances (op. 141 No. 7)

brilliant introduction of strings in unison concluded by full orchestra (measures 1-11)

Handwritten musical notation for Violin I and Violin II, measures 1-11. The notation shows a brilliant introduction of strings in unison, with dynamic markings 'ff' and 'ff'.

pizzicato main theme in strings and woodwinds. (Meas. 12-44)

Handwritten musical notation for Violin I, measures 12-44. The notation shows the pizzicato main theme in strings and woodwinds, with dynamic markings 'pizz.' and 'p'.

(meas. 44) first two variations of melodic nature (meas. 45-75)

Handwritten musical notation for Violin I, Violin II, and Viola, measures 45-75. The notation shows the first two variations of melodic nature, with dynamic markings 'arco p dolce'.

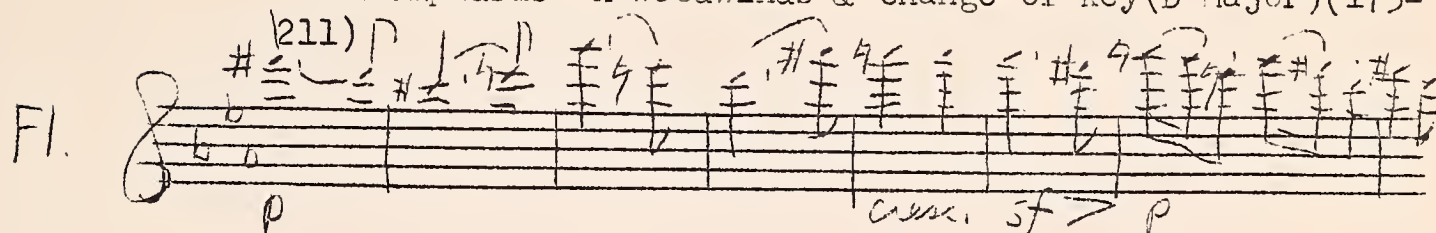
Variation III introduces theme B, of a lyrical, sustained, and more extended nature (1st oboe, 1st clarinet and bassoon), against the accompaniment of theme A in bass instruments (cello, double bass, 2nd bassoon and horns) (meas. 76-115)

Handwritten musical notation for Oboe and Clarinet, measures 76-115. The notation shows Variation III, with dynamic markings 'dolce', 'cresc. sf', 'decresc.', and 'p'.

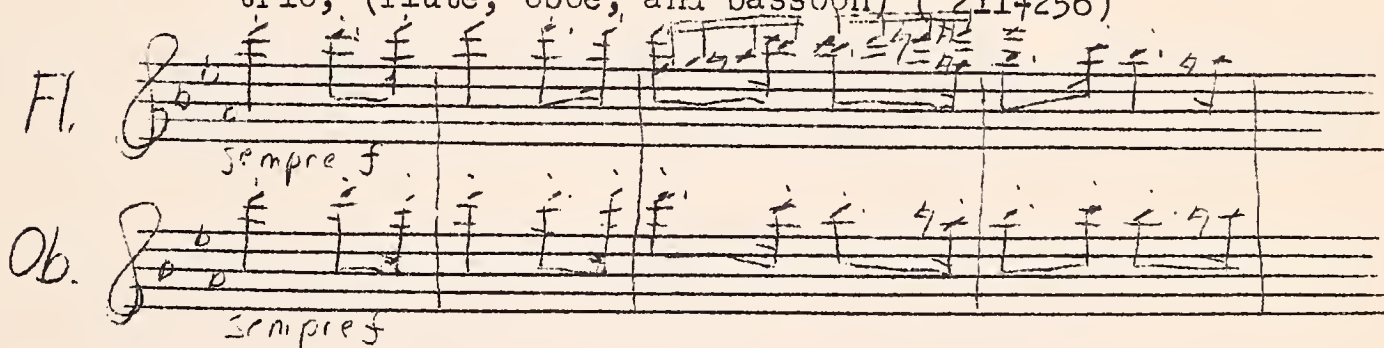
Variation IV, theme A in new key (c minor), style--rather thin orchestration (meas. 116-175) (fugata style)


Handwritten musical notation for Violin I, measures 116-175. The notation shows Variation IV, with dynamic markings 'p' and 'Vn II'.

Variation V, theme B characterized by thin orchestration with emphasis on woodwinds & change of key (D major) (175-

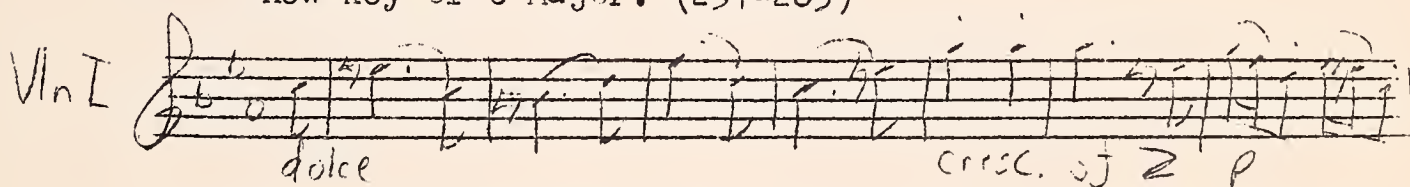
Fl. 

In Variation VI we find the transformation of main theme A, now in the key of g minor, to a march-like theme, emphasized by a dotted rhythm-pattern in the woodwind trio, (flute, oboe, and bassoon) (211-256)

Fl. 

Ob. 

Second theme B presented in its shortest statement in the new key of C major. (257-265)

Vln I 

Variation VIII presents the main theme A in many abbreviations & extensions in fugato style with a large coda section which accentuates material of theme A. New key Eb major. (266-348)

Ob. 

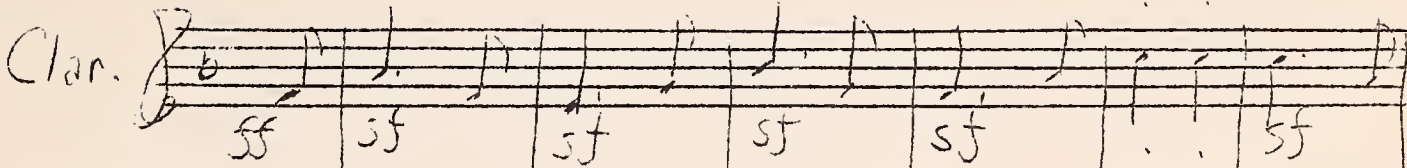
Vln II 

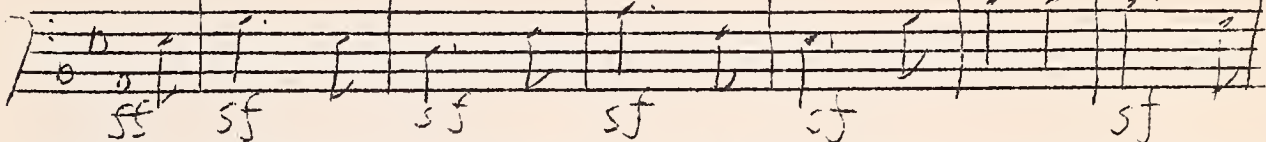
Variation IX, with special speed indication (Poco Andante), shows second theme B presented first by 1st & 2nd oboes, 2nd clarinet, and 2 bassoons for the first time without the accompaniment of theme A. Variations of these variations follow, first in 16th-notes, then in dotted rhythms. (349-330).

Ob. 

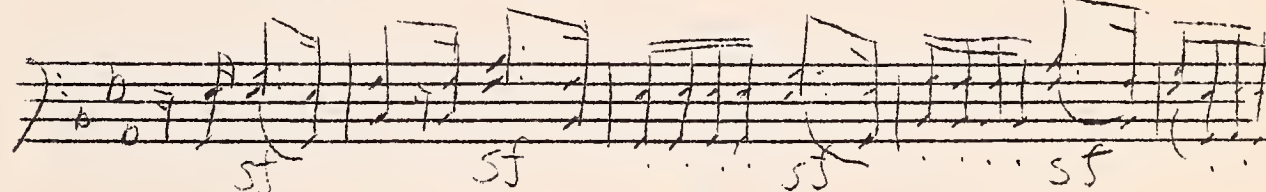
In variation X the second theme B, with full statements (ff) in bass instruments (2nd clarinet, 2nd bassoon, 1st horn, cello, and double basses), is followed by

coda section (396) which develops B material. (380-430).

Clar. 

(Bassoon) Fg. 

Coda, indicated by "Presto", is made up of the second theme B. (431-433).

Fg. 

(see also: analysis of ~~César~~César Franck's VARIATIONS SYMPHONIQUES in Murphy, pp. 59-61)

- e) Variation form as handled by two American composers:
1st movement (Prologue: The 7 Ages-The 7 Stages) of Leonard Bernstein's Symphony #2 for piano and orchestra: The Age of Anxiety.

Theme for his variations given in the "Prologue", series of 14 variations in The 7 Ages and The 7 Stages..

No one variation shares a common theme. Each variation seizes upon some motive of the preceding one and elaborates it, introducing in the course of elaboration some new motive upon which the next variation is built.

This type of variation technique can best be called progressing variation.

Piano Variations by Aaron Copland.

Theme is of declamatory simplicity and brevity, consisting of the notes e, c, d#, and c#.

These notes presented in combinations and intervallic leaps characteristic of the Schönberg school.

first two variations of imitative counterpoint.

next three variations of harmonic nature. Dissonant intervals added to theme.

transposition of theme to other keys.

range of theme extended to three octaves.

length of respective variation is achieved through repetition of entire sections.

Suggested readings: (Theme and variations)

Barlow:	102ff, 156-157
Copland:	84-94, 140ff.
Finney:	77-94, 231-232.
Fishburn:	94, 140-143.
Liepmann:	311-317, 326.
Machlis:	281-283, 406, 523-524.
McKinney:	163-164.
Newman:	140, 141, 175-192.
Stringham:	415-419.
Tischler:	83f, 119f, 150ff, 219f, 235f.

Suggested recordings: (Theme and variations)

- Beethoven: symphonies and the Eroica Variations, op. 35, and Diabelli Variations, op. 120, 1323, (both of the independent theme and variation type), and in the late quartets and piano sonatas (especially opp. 106 & 111). (The variation form reaches its all-time peak with Beethoven.)
Op. 35: Arrau, Decca DX 122
Op. 120: Arrau, Decca DX 122
- Dvorak: Symphonic Variations (1877, for orch.). Royal Phil. Orch. (Beecham) COL. 3ML 4974
- Elgar: Enigma Variations. (1899, for orch.). Op. 36. NBC Symph. Orch. (Toscanini) Vict. LM 1725
- Haydn: symphonies and late quartets (especially the Emperor Quartet, op. 76, no. 4) Budapest String Quartet. Col 4SL 203
- d'Indy: Istar Variations: (1896, for orch.). London Westminster Symph. Orch. (Fistoulari) MGM E 3062
- Liszt: Rhapsodies and Variations on a Theme by Paganini. (Paganini Etudes, no. 6).
- Brahms: Variations on a Theme by Haydn. op. 56a. Minn. Symph. Orch. (Mitropoulos) Entre 3038
Variations on a Theme by Paganini. op. 35. (Anda) Angel D35046
Variations on a Theme by Handel. op. 24. Gorodnitzki Cap. P. 8227
- Mendelssohn: Variations Sérieuses Op. 54. Horowitz. Vict LM 9021. Also
- Mozart: symphonies and piano music.
- Prokofieff: Piano Concerto No. 3 in C Major, op. 26. Mitropoulos, Robin Hood Dell Orch. (Mitropoulos) Col. 3ML 4389
- Rachmaninoff: Rhapsody on a Theme of Paganini. Op. 43. Rachmaninoff, Phila. Orch. (Stokowski) Vict. LCT 1118
- Reger: Variations and Fugue on a Theme by Beethoven, op. 86. (for two pianos)
Variations and Fugue on a Merry Theme by Hiller, op. 100. Vienna Philharmonia Orch. (Adler) SPA 51
Variations and Fugue on a Theme by Mozart, op. 132. Amsterdam Concertgebouw Orch. (van Beinum) Decca 9565
also many variations for piano and organ.
- Schubert: Variations in Ab major, op. 35 Demus, Badura-Skoda. West. 5147
Variations in Bb Major, op. 82, #2. Demus, Badura-Skoda. West. 5147
- Schumann: Études Symphoniques. (one of the first examples of free variations) Op. 13. Casadesus. Col. 3ML 4388.
- Strauss: Don Quixote (1897, for orch.) Both the d'Indy and Strauss contributions, here, are important examples of free variations. Piatigorsky, Boston Symph. Orch. (Munch) Vict. LM 1781
- American
- Barber: Piano Sonata, op. 26.
- Bernstein: Symphony #2: The Age of Anxiety (1949, for piano & orch.). Foss, N.Y. Phil. Symph. Orch. (Bernstein) Col. 3ML 4325
- Bloch: Suite Symphonique (1944)
- D. Brant: Variations (1930, for chamber orch.)
- Copland: Piano Variations (1930). Aitken Walden 101
- Hindemith: Theme with Four Variations (1940, piano & strings). Miller (piano) Concert Arts Orch. (Slatkin) Cap. L 8228
- Harl McDonald: Chameleon Variations (1940).

2. Song form

The second movement may also be governed by the two-part (AB) or or three-part (ABA) song form. As it is usually the slow and "vocal" movement of the symphony it lends itself well to the song form. As the name implies, the musical material of the song form is of a lyrical nature.

- a) the two-part song form is made up of two parts, A&B; the latter differing considerably in key, rhythm and contents.
- b) in the three-part song form the section A is repeated. It is best exemplified in the third movement of symphonies where the Minuet (scherzo) represents the A part while the Trio stands for B.
- c) the song form is thus also related to the third movement which is derived from the dance. (see the Minuet, or Scherzo, and Trio.)
- d) two-part and three part song forms are also present in independent forms of nineteenth century piano music.
- e) such forms are:
 1. SONGS WITHOUT WORDS, piano compositions of intimate nature in two-part and three part structures, composed by the romantic composer Felix Mendelssohn.
 2. PRELUDE: a piece of music to be played as an introduction to a liturgical ceremony or to a fugue or suite (18th century).
In 19th century uses as title of independent and short musical compositions of romantic composers. (Chopin, Scriabin, Rachmaninoff and Debussy)
Used also in the sense of technical exercise.
 3. ETUDE
A musical composition with the purpose to stress special technical problems of an instrument. Best known are piano etudes. Composers of famous etudes are Chopin, Liszt.
 4. Mazurka
Piano compositions made famous by Chopin. In song or rondo form. Derived originally from the rhythmic patterns of a Polish folk dance.
 5. Polonaise
Chopin is the first great composer of Polonaises, written in extended song or rondo form. Originally a court dance from Poland it was used by Chopin for the expression of heroic and nationalistic sentiments.
 6. Ballade
Character piece of concert nature, written in three part form. Main composers: Chopin, Brahms.
 7. Scherzo
Similar to ballade (Chopin).
 8. Nocturne
Romantic character piece for piano, written in melancholic style. Ternary form.
 9. Rhapsody
Free composition for piano, of somewhat epic, heroic, nationalistic nature.
 10. Phantasy
 - a. improvisation-like: Bach's Chromatic Phantasy
 - b. characterpieces of the Romantic Era (Schubert's Wanderer)
 - c. sonata (Beethoven's Moonlight Sonata)
 - d. piano arrangements of opera potpourris (Liszt's Rigoletto)
 - e. Improvisation pieces of contrapuntal nature for string instruments in England of the 16th and 17th centuries
(fancy)

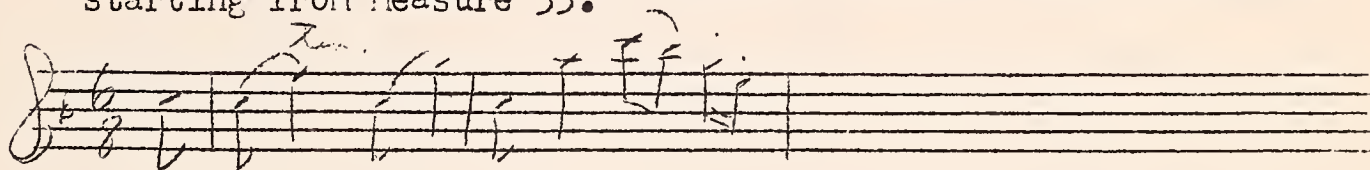
3. Rondo form.

Rondo forms may occur in the second and fourth movements of a symphony or in independent pieces called Rondo.

- a) Rondo goes back to the French "Rondeau" or round dance.
- b) It is primarily based on the frequent statements of a gay dance-like refrain, preferably in 6/8 meter.
- c) These statements of the refrain are interrupted by insertions of dance-like couplets. (Usually called episodes in longer works).
- d) a simple scheme of the rondo form as it is exemplified in Beethoven's "Pastorale" symphony is: ABACABA (see Murphy, pp. 48, 187.).
- e) analysis of the finale of Beethoven's Symphony No. 6, "Pastorale", in F major, Op. 68 (Eulenberg Score No.): main rondo theme A indicated in first clarinet, fully stated in first violin beginning with measure 9.



second rondo theme ("couplet") B, derived motivically from theme A, presented in key of theme A, also in first violins, starting from measure 33.



Coda section of full orchestra, starting measure 50.

Return of main rondo theme A at measure 64 (same thin orchestration of string quartet, clarinet, bassoon, and horn as at the beginning).

New theme C at measure 80. presented by clarinets and 2 bassoons.

4. The Rondo Sonata-Allegro form (or Sonata-Rondo) is made up of a combination of the rondo with the sonata-allegro form.
- The C theme of the Classical Rondo form is replaced by a development section.
 - With the first and last movement showing sonata-allegro form features, a good balance of form is achieved.
 - A concise example of the rondo-sonata-allegro form can be found in the fourth movement of Joseph Haydn's "Surprise Symphony". Gay refrain A pronounced by violins in fast speed, followed by bridge section. (measure)

Vln I *Allegro di molto*

Couplet B, derived from A, in key of Dominant (measure 75), is then followed by a brief A statement. (p. 44-46)

Vln I

Development utilizing materials of the first theme at various pitch levels, using strings and winds. Part of development is a feigned recapitulation (movement of surprise) at measure 140.

Vln I

In the Recapitulation of refrain A and couplet B, they are cut short. The coda, however, is prolonged.

Other symphonies in which the rondo-sonata-allegro form is found:

Haydn: Symphony No. 94 in G Major (The Surprise)
Symphony No. 100 in G Major (The Military)
Symphony No. 101 in D Major (The Clock)

Mozart: No. 39 in Eb Major (K. 543)
No. 40 in g minor (K. 550)
No. 41 in C Major (K. 551) (The Jupiter)

Beethoven: No. 2 in D Major
No. 4 in Bb Major
No. 5 in c minor
No. 7 in A Major
No. 8 in F Major

Schubert: No. 4 in c minor (The Tragic) (1816)
No. 5 in Bb Major (1816)
No. 9 in C Major (1828)

Schumann: No. 1 in Bb Major (Spring)
No. 2 in C Major

Mendelssohn: No. 3 in a minor (The Scotch)

Brahms: No. 1 in c minor
No. 2 in D Major

E. The Third and Fourth Movements of the Symphony.

These movements are governed by previously mentioned forms: The third movement by the song form, now derived from dance material (Minuet or Scherzo and Trio); the fourth by the Rondo or the Sonata-Rondo form.

Suggested Readings: (for song and rondo form.)

Barlow:	172ff, 181f.
Copland:	74-82
Finney:	142-161, 115-126
Fishburn:	137-139, 139-141
Liepmann:	300, 310f.
Machlis:	275-281, 284
McKinney:	216-217, 220-221, 421-423, 164
Newman:	165, 167-170
Stringham:	4, 5, 49, 259
Tischler:	232ff, 235ff.

F. Some characteristics of the Nineteenth and Twentieth Century Symphony.

1. Concerning organization of movements.

- a) Beethoven and later composers introduce the Scherzo as a substitute for the minuet in the third movement.
- b) Some composers have written symphonies with less than four movements:
 - 3-movement:
 - 2-movement:
 - 1-movement: Roy Harris, Sibelius
- c) Some of the one-movement symphonies contain three to four sections, equivalent to the former movements.
- d) Bruckner, Mahler and others have written symphonies with more than four movements.
- e) Beethoven and many later composers have added vocal elements to the symphony.
- f) Unity in the sonata form is stressed by the utilization of the cyclic technique, a device by which themes of the various movements are referred to in later movements.
- g) Example of cyclic technique in last movement of Dvorak's Symphony No. 5 in E minor, FROM THE NEW WORLD, op. 95: Utilizes Sonata-allegro form with constant quotations of themes from earlier movements:
 - "Going Home" theme, (A) of second movement (Largo) is found in the Development section of the 4th movement, together with the first theme of the 4th movement.
 - "Going Home" theme also found at end of recapitulation of the 4th movement, in juxtaposition with opening rhythm of Scherzo of 3rd movement.
 - 1st theme of 1st movement found in the development section of the 4th movement at beginning of coda of recapitulation (4th movement).
- h) length of themes, parts, and movements has been extended because of the increase and improvement of the instruments of the symphony orchestra.
- i) features of the development now appear in other sections of the sonata-allegro form.
 - "little development" in coda, in sonatas and symphonies by Beethoven.
 - Development sections which follow immediately after the statement of each theme, as in Howard Hanson's Nordic Symphony.

- j) Recapitulation grows to become more of a review of the most important materials as presented in the Exposition and the Development; e.g. Brahms: 1st Symphony
Sibelius: 1st Symphony in E minor
Barber: piano sonata.

k) Program or "story" music has affected the form of the symphony.

Suggested Readings: (on Sonata, Sonata-allegro, & Symphony)

Barlow:	181-219
Copland:	102-103
Darrell:	124-131
Finney:	142-161
Fishburn:	143-147
Liepmann:	301-310
Machlis:	275-281
McKinney:	216, 217, 220-221, 385-387, 421-423
Newman:	204, 205, 208-209, 214-221, 183-184
Stringham:	257-281, 297-298
Tischler:	243-248

Symphony Composers:

Franz Joseph Haydn (1732-1809)

First of the great Viennese classical school and one of the chief composers in the development of the sonata form. His symphonies number 104 and include:

No. 85	in Bb Major	("La Reine")	(Nos. 82-87 are called the "Paris" symphonies).
88	G "		
92	G "	("Oxford")	
94	G "	("Surprise")	(Nos. 93-104 are called the "London" symphonies.)
100	G "	("Military")	
101	D "	("Clock")	
102	Bb "		
103	Eb "	("Drum-Roll")	
104	D "	("London")	

Wolfgang Amadeus Mozart (1756-1791)

Second of the great Viennese triumvirate and equally famous for his operas, church, and chamber music. His 41 symphonies include:

No. 35	in D Major	K.385	("Haffner")
36	C "	425	("Linz")
38	D "	504	("Prague")
39	Eb "	543	
40	G Minor	550	
41	C Major	551	("Jupiter")

Ludwig van Beethoven (1770-1827)

Represents the culmination of the Viennese classical symphonists and the link between the classical and the romantic schools of composition. He was a German of Dutch descent. He wrote nine symphonies.

- | | | | |
|-------|------------|------------------|---|
| No. 1 | in C Major | | |
| 2 | D " | | |
| 3 | Eb " | ("The Eroica") | (From No. 3 on, the symphonies belong to the newer romantic tradition). |
| 4 | Eb " | | |
| 5 | C Minor | | |
| 6 | F Major | ("The Pastoral") | |
| 7 | A " | | |
| 8 | F " | | |
| 9 | D Minor | ("The Choral") | (Has choral last movement.) |

Franz Schubert (1797-1828)

An Austrian Romantic writing in the classical tradition. He wrote 9 symphonies, the most popular being:

- | | | | |
|-------|------------|-----------------------|--------|
| No. 8 | in B Minor | (the "Unfinished") | (1822) |
| 9 | C Major | (the "Great" C Major) | (1828) |

Hector Berlioz (1803-1869)

French symphonist famous for new advances in instrumentation and orchestration and for a method of composition called idée fixe. He wrote four well-known program symphonies:

- | | |
|--|---|
| <u>Fantastic Symphony</u> | (1830-1831) |
| <u>Harold in Italy</u> | (1834) |
| <u>Symphonie Funèbre et Triomphale</u> | (1840) for military band, string orch., and chorus. |
| <u>Romeo and Juliet</u> | (1838-39) dramatic symphony with chorus. |

Felix Mendelssohn (1809-1847)

A German who composed in the romantic style but was generally known as an all-round thorough composer though not a great innovator. He composed 5 symphonies the most important being:

- | | | | |
|-------|------------|---------------------|-----------|
| No. 3 | in A Minor | (the "Scotch") | (1830-42) |
| 4 | A Major | (the "Italian") | (1833) |
| 5 | D Minor | (the "Reformation") | (1830-32) |

Robert Schumann: (1810-1856)

One of the central figures in the German romantic movement. He has four symphonies to his credit:

- | | | | |
|-------|-------------|-----------------|-----------|
| No. 1 | in Bb Major | (the "Spring") | (1841) |
| 2 | C " | | (1845-46) |
| 3 | Eb " | (the "Rhenish") | (1850) |
| 4 | D Minor | | (1841) |

Anton Bruckner (1824-1896)

An Austrian composer noted for his lush, romantic style and his lengthy formal structures. He wrote nine symphonies.

Johannes Brahms (1833-1897)

Born in Germany and the leading composer of the second half of the nineteenth century. He wrote four famous symphonies:

C Minor (1855-76)
 D Major (1877)
 F " (1883)
 E Minor (1884-85)

César Franck (1822-1890)

Born in Belgium, he came to Paris in 1835. He wrote one important symphony: the D Minor (1886-88)

Alexander Borodin (1833-1887)

The outstanding symphonist of the Russian nationalist group of composers who called themselves the "Five". He wrote three symphonies (one unfinished):

Eb (1862)
 B Minor (1869-76)

Camille Saint-Saëns (1835-1921)

Born in Paris and took the lead in developing the "symphonic poem" in France. He composed five symphonies of which his third, in C Minor, is the most significant.

Peter Ilich Tchaikowsky (1840-1893)

Highly romantic Russian melodist. Among his six symphonies, the sixth in B Minor (the "Pathétique", 1893) is outstanding.

Antonin Dvorak (1841-1904)

Born in Bohemia, he visited the U.S. from 1892 to 1895. While here he became interested in American folk-music which influenced his compositions from this time on. His famous symphony "From the New World" (E Minor, 1893) was composed and first performed in the U.S.

Nicolai Rimsky-Korsakoff (1844-1908)

A Russian nationalist composer outstanding for new elements in orchestration. His works include three symphonies.

Edward Elgar (1857-1934)

One of the first to bring England to the front rank in the field of orchestral music with 2 symphonies, and various other selections for orchestra.

Gustav Mahler (1860-1911)

Like Brückner, a German romantic writing symphonies of extraordinary length. Primarily a symphonic composer, his 8th, "Symphony of a Thousand" (E Major, 1907) is the most popular.

Jean Sibelius (1865-)

A Finnish composer writing in a style which is a mixture of romantic, impressionistic and nationalistic elements. His work is mainly orchestral. In this medium he has to his credit 8 symphonies.

Albert Roussel (1869-1937)

French composer influenced by impressionism and oriental music, who stands out for his four symphonies (the last three being the most characteristic).

Ralph Vaughan Williams (1872-)

English composer who has worked with the folk music of his country. He is equally proficient in the orchestral and choral mediums. In this respect, his six symphonies, (including the London Symphony, 1914), are landmarks of his creative career.

Sergei Rachmaninoff (1873-1943)

Russian and last of the romantic pianist-composers celebrated for his three symphonies of which the second in E Minor, 1907, is notable.

Sir Arnold Bax (1883-)

English composer who has written seven symphonies and other interesting orchestral music.

Heitor Villa-Lobos (1881-)

Brazilian composer who has been influenced by Afro-American and South American Indian music. A prolific composer, he has written 6 symphonies.

Serge Prokofieff (1891-1953)

One of the foremost Russian composers best known for his Classical Symphony, No. 5 of the six he has written. (1917).

Dmitri Shostakovitch (1906-)

Most representative of the present-day Soviet composers. Nos. 1 (1924-25), 5 (1937), 6 (1939), 7 (1941) and 8 of his nine symphonies have found much greater favor than his others.

AMERICAN SYMPHONISTS

George W. Chadwick (1854-1931)

Born in Lowell, Massachusetts of a musical family. His orchestral works include three symphonies.

Edgar Stillman Kelley (1857-1944)

Born in Sparta, Wisconsin, he has taught in San Francisco, at Yale, N.Y.U. and at the Cincinnati Conservatory. He has written 2 symphonies.

Daniel Gregory Mason (1873-1953)

Born in Brookline, Mass. A descendant of one of the early American families which became famous in the American musical tradition. Mason taught at Columbia University and as a critic and historian of music he authored many books. He is credited with three symphonies of which the third (1936), The Lincoln Symphony is notable.

Charles E. Ives (1874-1954)

Born in Danbury, Connecticut, the son of a musician and teacher. He was active in the world of business since 1898, yet found time to be one of the first composers to utilize such techniques as 1/4 tones, poly-tonality, cross-rhythms and tone clusters. He is an outstanding American composer of 4 symphonies:

- No. 2 Vienna Phil. Orch. (Adler) SPA 39
- No. 3 Nat'l Gallery Orch. (Blaes) WCFM 1

Walter Piston (1894-)

Born in Rockwell, Maine of Italian descent. He is now Professor of Music at Harvard University and has written several excellent books on harmony, counterpoint, and orchestration. Piston's four symphonies, including No. 2, 1943, which received the New York Critics' Circle Award for Symphonic Music for the season 1944-45, are exemplary. His work is centered almost exclusively around instrumental music without programmatic implications. One of his most popular compositions, however, is an excellent descriptive piece entitled, The Incredible Flutist (1938).

No. 3 Eastman Symph. Orch. (Hanson) Merc. 40010

No. 4 Phila. Orch. (Ormandy) Col. 4ML 4992

Howard Hanson (1896-)

Born in Wahoo, Nebraska. Hanson has won the Prix de Rome for musical composition (1921) and since 1924 has been the musical director of the Eastman School of Music. He has contributed four symphonies (No. 4, 1939, was awarded the Pulitzer Prize in 1944 and the Ditson Prize in 1945), to our American musical tradition.

No. 1 Hamburg Phil. Orch. (Walther) MGM e-3141

2 East. Roch. Symph. Orch. (Hanson) Col. 3ML 4638

3 B.S.O. (Koussevitsky) Victor LCT 1153

4 East. Roch. Symph. Orch. (Hanson) Merc. 40004

Roger Sessions (1896-)

Born in Brooklyn, N.Y., of New England ancestry, Sessions has studied at Harvard and Yale under Horatio Parker and Ernest Bloch and is at present Professor of Music at the University of California. He has been awarded several fellowships and received many commissions for his musical work. Outstanding among his compositions are 2 symphonies.

No. 2 N.Y. Phil. Symph. Orch. (Mitropoulos) Col. ML 2120

Roy Harris (1898-)

Born in Lincoln County, Oklahoma and spent his early years in California. He has been a Guggenheim Fellow (2 appointments) and the recipient of many commissions. At present he is the head of the Department of Music at Colorado College. He is one of America's most prolific composers, having written seven symphonies (of which No. 3, 1937, and No. 4, "Folk-Song Symphony", 1939--"not so much a symphony as a little concert of Americana"--have received wide acclaim) and a substantial amount of other orchestral music.

No. 3 B.S.O. (Koussevitsky) Victor LCT 1153

Aaron Copland (1900-)

Copland, like Hanson and Gershwin, was born in Brooklyn. He studied in Paris with the famous Nadia Boulanger and was the first composer to be given a Guggenheim Fellowship (in 1925, and again in 1926). He has been influenced by jazz and numbers among his many compositions: 3 symphonies and a large variety of symphonic music, besides numerous chamber, choral, and stage works. Copland has composed for the films (Of Mice and Men, 1939; Our Town, 1940, and others) and is the author of two books: What to Listen For in Music (1938) and Our New Music (1941).

No. 3 Mpls. Symph. Orch. (Dorati) Merc. 50018

Samuel Barber (1910-)

Born in West Chester, Pennsylvania and received his musical training at the Curtis Institute of Music in Philadelphia. He has won the Pulitzer Scholarship for music twice in succession (an unprecedented honor). In 1935 he was awarded the Prix de Rome for composition and in 1945 he received a Guggenheim Fellowship. It has been said that Barber is one of the most frequently performed of all contemporary American composers. His compositions include two symphonies and other significant orchestral works and choral and chamber music.

- No. 1. Stockholm Symph. Orch. (Lehmann) Classic Ed. 1011
- 2. New Symph. Orch. (Barber) London LPS 334

William Schuman (1910-)

Born in New York City and graduated from Columbia University, Schuman since 1945, has been president of the Juilliard School of Music. He has been awarded a Guggenheim Fellowship twice and has won many other awards and honors. His most important productions are in the realm of symphonic and chamber music in which mediums he has written six symphonies (No. 6, 1948, represents the peak of Schuman's achievements to date), 3 overtures, 2 concerti, 4 string quartets and scores for several ballets.

- No. 3 Phila. Orch. (Ormandy) Col. 3ML 4413
- 6 Phila. Orch. (Ormandy) Col. 4ML 4992
- Symphony for Strings (1943). Pitts. Symph. Orch. (Steinberg) Cap. P8212

CHAPTER IV

MUSIC AS PERFORMED BY THE SYMPHONY ORCHESTRA

I. PROGRAM MUSIC:

Music inspired by a program. The program may be of a descriptive, satirical, or portraying nature.

A. General Information:

1. Descriptive program music:

a) in caccia of late fourteenth century: attempt at description of hunting scenes by means of contrapuntal devices. (canon).
Recording:

b) in harpsichord pieces by the baroque French composer, Francois Couperin, such as the Butterflies, the Little Windmills, etc.
Recording:

c) in travelogue music, such as:

The early American composer, Jean Gehot with his Overture in 12 Movements expressive of a voyage from England to America.
The American contemporary composer and arranger, Ferdinand Grofe with his streamlined descriptions of water and land:

Grand Canyon Suite

Atlantic Crossing

Death Valley Suite

Arthur Honegger, a contemporary Swiss composer, in his suite, Pacific 231.

2. Satirical program music:

Present, above all, in contemporary music. Compare:

Claude Debussy: Golliwogg's Cakewalk

Satie: Pieces in the Shape of a Pear

Prokofieff: Peter and the Wolf

Virgil Thompson: Four Saints in Three Acts

3. Portraying program music:

Unique compositions called, "Portraits" by the distinguished contemporary American composer, Virgil Thompson.

Recording: Tango Lullaby, "Portrait of the Young Girl, Mademoiselle Flavie Alvarez de Toledo".

a) Spanish upbringing designated by bolero ostinato pattern in the low strings.

b) written in rondo form ABACA which contains a dissonant woodwind solo.

c) In couplet C, a pseudo-popular diatonic bolero tune is given.

The musical forms of program music are the Symphonic Poem and the Suite.

The Symphonic Poem.

1. General characteristics:

- a) Next to the symphony, most popular type of instrumental music as performed by symphony orchestras.
- b) Most important type of program music.
- c) Generally inspired or based on a story, poem, or painting. Music makes sense however, without reference to any subject matter.
- d) Product of nineteenth century romanticism seeking for a closer link to the other arts, usually poetry or literature.
- e) Symphonic poems should not be mistaken for programmatic compositions of four movements. These are called program symphonies, are:

Examples; Beethoven, "Pastoral" Symphony
 Berlioz, Symphonie Fantastique
 Liszt, Dante and Faust Symphonies

- f) Romantic poets who have written on music and musicians are:

Heinse, Hildégard von Hohenhausen
 Mörcke, Mozart's trip to Prague
 Hoffmann, Kreisleriana
 Heine, Florentine Nights
 Rolland, Jean Christophe
 Mann, T., Dr. Faustus

- g) Romantic composers who were at the same time music critics and essayists:

Robert Schumann, On Music and Musicians
 Hector Berlioz, A Travers Chants
 Richard Wagner, Die Nibelungen (1848)
Dramatic Sketch: "Jesus from Nazareth (1848)
Art and Revolution (1849)
Art of the Future (1850)
Opera and Drama (1851)
Ring of the Nibelungen (1852)

- h) Franz Liszt is usually identified as the creator of the symphonic poem.

- i) Some of his symphonic poems based on poetic sources:

<u>Tasso; Lamente e Trionfo</u>	source: Byron
<u>Les Preludes</u>	" Lamartine
<u>Mazeppa</u>	" Hugo
<u>Orpheus</u>	" Aeschylus

- j) Some of his symphonic poems inspired paintings:

Todtentanz (Dance of Death) Woodcut: Holbein
Hunnenschlacht (Battle of the Huns) Painting: Kaulbach

2. Analysis of Franz Liszt's Les Preludes (Boosey & Hawkes score):

Measure	Thematic work	Orchestration
<u>Andante (Exposition)</u>		
3 - 35	A	strings
36 - 46	A1	strings, trombone, bassoon
47 - 69	A2	Thin instrumentation
69 - 79	B	horn quar. & vlns., div.
79 - 89	B	oboe, clar. & bassoon
89 - 108	Coda	broken orchestration, features of development

Allegro ma non troppo(Development)

109-118	A3 (chromatic)	celli & clarinet
119-130	A3	" strings & woodwinds
131-160	A4	full orchestra
161-170	B1	brass, oboe, bassoon
170-178	B1	Violin I
179-192	A5	1st woodwinds, celli, basses
192-200	A5	strings & harp.

Allegretto pastorale(Allegro moderato)

201-208	A6 (C)	horn I
210-225	A6 (C)	1st clar., flute & horn
226-254	C	broken dialogue work between strings & woodwinds
260-279	B	1st & 2nd vlns, & obligato cello accompaniment
280-294	B	1st & 2nd vln, 3 fl. & tutti
295-315	B	horn qtt & vlns divisi
316-344	B	full woodwinds & horn qtt.

Allegro marziale animato

347-355	A7	horn qtt & trmpt duo in dialogue with trbns
356-370	A8	ob, clar, bass, 1st & 2nd vln.
370-378	B2	entire woodwind & string section
378-385	A7	tutti
386-404	A8	ob, clar, vln against trmpt solo
405-419	A1	bassoon, trbns, celli, & basses

The following conclusions may be drawn from the foregoing analysis:

- The four-movement organization of the sonata form is replaced by the one-movement structure of the symphonic poem. This one movement is subdivided into various sections.
- The development of themes found in the sonata-allegro form is replaced by the principle of thematic transmutation (compare the eight metamorphoses of theme Λ).

Handwritten musical notation showing eight metamorphoses of theme A, labeled A through A8. The notation is arranged in two columns. The left column contains A, A1, A2, and A3. The right column contains A4, A5, A6, and A7. At the bottom center, there is a separate line of notation labeled A8. Each line shows a different rhythmic and melodic variation of the original theme A.

- c) The musical form in general is more free and extended.
 d) The cyclic form is sometimes used (compare the repetition of theme A-1 at the final coda of Les Preludes)
 e) Colors and ranges of instruments are fully exploited: harmonics of harp are used against sustained woodwinds chords at the end of the first section (104-108) and also in measures 91 & 92. very specific indications of interpretation in various instruments.
 timpani in three pitches.

Additional information on Liszt's Les Preludes can be found in:)

Bernstein:	288ff
Machlis:	144
McKinney:	140ff
Newman:	235
Stringham:	230ff

3. Analysis of the symphonic poem TILL EULENSPIEGEL by Richard Strauss, in which an attempt has been made to correlate the plot with the music.

General form: RONDO

Prologue:

Introduction of Till's personality and of things to come.

by means of two basic themes A & B. A is presented mainly in the vlms with woodwinds contributing additional material. Theme A creates the atmosphere of a fairy tale. It is followed immediately by theme B, stated in the 1st horn & accompanied by divisi vlms. Its syncopated, powerful rhythm creates restlessness and desire for adventure. Theme B is presented for a longer period. (Ob, clar, bassoon & then tutti)

Adventure I; Till in the Market Place.

Till rides on horseback into the market place. His coming creates confusion as he gallops right into the center of the market place smashing pots & pans & chasing the saleswomen away.

This episode is the episode of the transmutation of theme A. The latter appears in all kinds of variations, and diminutions. It is first presented in the clarinet.

Adventure II: Till as a Priest!

Till disguised as a priest discusses theology with other ministers. They discover his fraud and curse him.

Much shorter section than the previous one. A choral-like tune is intoned by portions of the string & woodwind sections. Vlns divisi & 2 bassoons carry this tune which seems to be an inversion of a popular German tune: ALWAYS PRACTICE LOYALTY AND HONESTY. Theme A appears in very diminished fashion, as triplet blasts in horns & trmpt portray the curses of the priests. A downward glissando by solo vln leads to the next episode.

Adventure III: Till in Love.

Till declares his love to a young lady who sends him away.

Solo vln playing a descending scale passage introduces this section. First, snatches of theme A appear in the ob & 1st vln; then an altered B

theme of lyrical and nostalgic quality is introduced in the celli & 1st horn. This is subsequently taken over by the full orchestra. The rage of the rejected lover is shown in ff elaborations of the theme B.

Adventure IV: Till & the Philistines.

Discussion between Till & the Philistines in which Till has the last word.

Introduced by a short dialogue utilizing theme A, between 2 clars. (As in the introduction of Till). Philistines are introduced by low-pitched woodwinds (bass clar, 3 bassoons, dbl bassoon). This section is completed by a horn and string combination. Entire section built around the interpretation of the Philistine theme and the Till themes. Full orchestral climax is reached frequently in this part.

Adventure V: Till ponders about his reform.

Should Till reform?

Section begins with a sloppy street tune, presented by 2 vlms, doubled by 3 clars. The reform idea is portrayed wonderfully by theme A presented in augmented note values in strings & woodwinds. This exaggerated version of the Till theme is followed immediately by a very diminished version of theme B. Thus the longing for a reform cannot be taken too seriously and shortly after, theme B in its original shape and instrumentation is quoted. The old desire for risky and prankish adventures has won. Very long elaboration and transformation of both themes by full orchestra concludes this section.

Adventure VI: Till's trial, judgement and death:

Till is lead to the scaffold to be hanged after a trial. The hanging takes place.

Long sustained chords in the low woodwinds and horns recall the warning of the priests in the 2nd adventure. Trills and rolls in the snare and kettle drums depict the sinister atmosphere of the trial. An interplay between these menacing chords in the low woodwinds and the roguish Till A theme in the clar portray the question-answer procedure of the trial and show furthermore that Till has not repented. Judgement is pronounced in the fast triplets played by the horns, trmpts, & vlms. The springing of the trap is shown with the leap of a seventh in augmented note values in the bassoons, horn qtt & trmbn trio. This is followed by a period of reminiscence in which there is a return to the very beginning of the composition. The fairy tale atmosphere is established once more only to be concluded by a short and brilliant final statement and glorification of the Till theme A by the full orchestra.

Suggested readings: (on Symphonic Poem)

Barlow:	222-236
Copland:	117-121
Finney:	224-226, 237-252
Fishburn:	218
Liepmann:	263, 264
Machlis:	127-218, 143, 151, 164, 194, 476-478, 469, 471, 472.
McKinney:	124-132, 111, 112, 139-143
Newman:	231-236, 226
Stringham:	181-196, 225-233
Tischler:	224ff, 227ff, 242, 252, 257

Composers and Recordings of Symphonic Poems

- Borodin: In the Steppes of Central Asia (1880). N.Y. Phil. Symph. Orch.
(Mitropoulos) Col. CL 751
- Debussy: (1862-1918)
Known as the father of French Impressionism in music. His principle fields of composition are: songs, piano music, and the following orchestral compositions:
- Afternoon of a Faun (1892-94). Orch. de la Suisse Romande
(Ansermet) London IS 503 or LD 9031
La Mer (1903-05) As above on London LLP 388
- Paul Dukas: (1865-1935)
French composer known chiefly for his symphonic poem:
- The Sorcerer's Apprentice (1897). Phila. Orch. (Ormandy)
Col. AAL 26.
- Elgar: Falstaff (1913) Lond. Symph. Orch. (Collins) London LL 1011
- Franck: Les Éolides (1876)
Le Chasseur Maudit (1882) Vienna State Opera Orch. (Rodzinski)
West. 5311
Psyché (1887-88) Chicago Symph. Orch. (Stock) Bluebird LBC 1056
- Arthur Honegger: (1892-)
French composer born in Switzerland and one of the leading composers of the group known as "Les Six". Much of Honegger's music is written for the stage, but he has composed a very popular symphonic poem:
- Pacific 231 (1923) Paris Conservatoire Orch. (Ansermet)
London LL 1156 or LD 9174
- Franz Liszt: (1811-1886)
Born in Hungary and spent some time in Austria, Germany, Paris and Rome. Liszt was primarily a great pianist. He is better known today as the inventor and one of the chief composers of the symphonic tone poem:
- Tasso (1856) Berlin Phil. Orch. (Zaun) Urania 7091
Les Preludes (1856) Berlin Phil. Orch. (Ludwig) Decca 7530
Orpheus (1854-56) London Phil. Orch. (Dixon) West. 5269
Prometheus (1850) Paris Conservatoire Orch. (Münchinger)
London LD 9153
Mazeppa (1858) London Phil. Orch. (Dixon) West. 5269
Battle of the Huns (1856) As above.
- Maurice Ravel: (1875-1937)
One of the outstanding figures of the Impressionist school and a leading French composer in the first half of the twentieth century. He is highly regarded as a master of orches-

tration and wrote a large variety of orchestral music. One of his outstanding pieces in this medium is:

La Valse (1920) Paris Conservatoire Orch. (Ansermet) London
LLP 22, LL 956 or LL 1156

Ottorino Respighi (1879-1936)

Born in Bologna, Italy, Respighi's works are largely nationalistic with a touch of impressionistic elements. He is reputedly one of the most important Italian orchestral composers in the first third of this century. His symphonic poems are significant examples of this form:

Fountains of Rome (1917). NBC Symph. Orch. (Toscanini),
Victor LM-1768.

Pines of Rome (1924). As above.

Roman Festivals (1929). Minn. Symph. Orch. (Dorati),
Mercury 50046.

Saint-Saëns:

Omphale's Spinning Wheel (1871). Orch. de la Suisse
Romande (Ansermet), London LL-696 or LD-9028.

Danse Macabre (1874). As above, LL-696.

Sibelius:

Finlandia (1899). NBC Symph. Orch. (Toscanini), Victor
LM-1834 or LRM-7005.

Tapiola (1925). Royal Phil. Orch. (Beecham), Victor
LM-9001

Bedrich Smetana (1824-1884)

Founder of the nationalistic school of Bohemian music. Most famous for his symphonic poems, Smetana has written opera (The Bartered Bride, 1866) and other music.

My Fatherland (1874-79). A series of six symphonic poems.
Chicago Symph. Orch. (Kubelik), Mercury 2-100.

Strauss:

Don Juan (1889). N.Y. Phil. Symph. Orch. (Walter), Col.
3ML-4650.

Death and Transfiguration (1890). Same as above.

Till Eulenspiegel (1895). Berlin Phil. Orch. (Fricsay),
Decca 2529.

Ein Heldenleben (1899). Minn. Symph. Orch. (Dorati),
Mercury 50012.

Tchaikovsky:

Francesca da Rimini (1876). Paris Conservatoire Orch.
(Jorda), London LLP-169 or -376.

Symphonic Poems - American Contemporary

Chadwick:

Symphonic Sketches (1895-1907), consisting of "Jubilee",
"Noel", "Hobgoblin", "A Vagrom ballad".

Converse, Frederick (1871-1940)

Born in Newton, Massachusetts. A pupil of John Knowles Paine at Harvard, Converse also studied in Germany and later taught at the New England Conservatory and Harvard. He wrote operas, orchestral works, and is noted mostly for his symphonic poem Flivver Ten Million (1927).

Copland, Aaron: El Sal on Mexico (B.S.O.) (Koussevitsky) Vict. LCT 1134
Lincoln Portrait (B.S.O.) (Koussevitsky) Vict. LCT 1152
Quiet City (Concert Arts Orch.) (Golschmann) Cap. P8245

Dello Joio, Norman: (1913-) b. New York City.
New York Profiles (Musical Arts Society) (Scherman)
Col. 3ML 4303

Diamond, David: (1915-) b. Rochester, N.Y.
Romeo & Juliet Music (Little Orch. Society) (Scherman)
Col. 3ML 4303

Griffes, Charles: (1884-1920)
Born in Elmira, N.Y., Griffes studied piano and composition in Berlin and on his return to the U.S. became an instructor in music. His style is largely impressionistic with Oriental elements. An interesting study is his symphonic tone poem, The Pleasure-Dome of Khubla Khan. He has also written songs and piano pieces. The White Peacock, the first movement of his piano suite entitled Roman Sketches (1917) was later orchestrated as a symphonic poem.

The White Peacock (Eastman Rochester Symp. Orch.)
(Hanson) Merc. 40012

Clouds (Op. 7 No. 4. (Eastman Rochester Symp. Orch.)
(Hanson) Merc. 40012

The Pleasure Dome of Khubla Khan (Eastman Rochester Symp. Orch.) (Hanson) Merc. 40012

Hanson, Howard: Centennial Ode (Eastman Rochester Symp. Orch.) (Hanson)
Eastman 1

Krenek, Ernst: Symphonic Elegy for String Orch. (N.Y. Phil. Symp. Orch.)
(Mitropoulos) Col. ML4524

Loeffler, Charles: (1861-1935)

Born in France and spent his early years in Russia, Berlin, and Paris. Came to U.S. in 1881 and became a member of the Boston Symphony. His most popular pieces for the orchestra are symphonic poems:

A Pagan Poem (1907). Paris Phil. Orch. (Rosenthal)
Cap. P 8188

Poem for Orchestra ("La Bonne Chanson"). Eastman Rochester Symp. Orch. (Hanson) Merc. 40012.

- Siegmeister, Elie: (1909-) b. New York City.
Ozark Set (Hamburg Philharmonia Orch.)(Walther) MGM E 3141
Sunday in Brooklyn (Vienna Chamber Orch.)(Adler) SPA 47
- Stravinsky, Igor: Apollon Musagette(Vienna Chamber Orch.)(Hollreiser)Vox 8270
Circus Polka(N.Y. Phil. Symph. Orch.)(Stravinsky)Col.3ML4398
Norwegian Moods(N.Y. PHIL. SYMPH. Orch.)(Stravinsky)
Col. 5ML 4398
- Thomson, Virgil: A Solemn Music (Eastman Roch. Symph. Orch.)(Fennell)
Merc. 40011
-

C. THE SUITE

1. General remarks:

- a) the term suite refers to something which consists of a series of items like a "suite of rooms", "the general's suite"
- b) In music it means a series of otherwise unconnected numbers, the contents of which can be of a varying nature.
- c) In the baroque era it meant a series of contrasting dances scored for solo instruments or ensemble groups.
- d) in the nineteenth and twentieth centuries it could mean:
 - a series of extracts from the incidental music as written for a drama
 - a series of extracts from the music for an opera or ballet
 - a series of narrative or descriptive pieces.

2. The Baroque Suite: The Baroque suite is the non-programmatic type of suite. It consists of a series of movements each of which originated from a dance. All are written in the same key.

- a) This type of suite writing goes back to the sixteenth century. At that time it consisted of a varied couple of two contrasting dances, i.e., the slow pavanne in duple and the gay galliard in triple meter.
Recording:
- b) In the seventeenth century the final form of the baroque suite is established: four basic dances to which an introductory sinfonia(prelude) and optional dances may be added.
- c) The four basic dances of the baroque suite are:
 - Allemande
 - Courante
 - Sarabande
 - Gigue
- d) Any optional dances are inserted between the Sarabande and the Gigue
- e) Best known optional dances are, amongst the others:
 - Gavotte
 - Minuet
 - Branle
 - Bourree
 - Musette
 - Loure
- f) the Allemande is a stylized German dance in moderate time(4/4). The original character of this dance is altered by quick, short running figures which pass through various voices to

- g) The Courante is, as its name implies, a fast, running dance in triple time; it forms a contrast with the preceding Allemande.
- h) the Sarabande is a slow piece of majestic expression. It shows a chordal and thin accompaniment while the melodic part is heavily equipped with ornaments. Some Sarabandes come close in feeling to the second movement of the classical sonata. (Haydn).
- i) the Gigue, in fast tempo, shows a contrast of speed with the Sarabande in a similar fashion as the Allemande did with the Courante. The Gigue is characterized by fast triple meter. Wide intervals and fugal writing is preferred.
- j) Best examples of this type of suite can be found in J.S. Bach's English and French Suites.
- k) For good analyses see:
Bernstein, p. 81 French Suite No. VI in E major.
Recordings:

3. Examples of Suites:

- a) Good examples of suites as incidental music written for dramas:
Bizet: Suite from l'Arlesienne (Daudet)
Grieg: Suite from Peer Gynt (Ibsen)
Mendelssohn: Suite from Midsummer Night's Dream (Shakespeare)
- b) Good examples of suites as extracts from an opera or ballet:
Bizet: Suite from Carmen
Tchaikowsky: Suite from Nutcracker Ballet
Tchaikowsky: Suite from Swan Lake
Copland: Suite from Billy the Kid
Suite from Rodeo
Barber: Suite from Medea
Stravinsky: Suite from Petroushka

Analysis of the suite from Copland's ballet Billy the Kid.

The suite composition, which the composer wrote for symphonic performance, incorporates two thirds of the original score. Four of the seven sections of the suite score are analysed here.

The first section is an introduction and it is called "In The Open Prairie". A folklike atmosphere is created by tastefully careful orchestration in which woodwind and string colors are used. Occasional empty fifths, first in the strings, then in the horns and trumpets, mixed with other intervals, imitate the performance practice usually associated with Western fiddling tunes.

The second section is called "Street in a Frontier Town". A great variety of tunes and orchestral colors are used. First is a nonchalant marching tune intoned by the piccolo. For stage performance the composer prescribes a tin whistle to double the piccolo part. The second tune is a brassy quality in which motives of the tavern waltz and the Mexican jarabe are introduced. Notice the exploitation of the beat patterns of the jarabe.

The third section is called "Card Game". Its theme consists primarily of broken tones of the tonic triad. It is slow and in a quiet mood and shows thin orchestration.

The fourth section is called "Fight". Its stark realistic interpretation is characterized by a predominance of rhythm patterns given in the timpani, bass, and snare drums. These percussion motives are doubled frequently by low-pitched trombones and tubas.

Analysis of Copland's suite from the ballet RODEO.

The idea for the ballet stemmed from Agnes de Mille who described it in the following words:

"Throughout the American Southwest, the Saturdayafternoon rodeo is a tradition. On the remote ranches, as well as in the trading centers and towns, the 'hands' get together to show off their skill in roping, riding, branding and throwing. Often, on more isolated ranches, the rodeo is done for an audience that consists of only a handful of fellow-workers, womenfolk, and those nearest neighbors who can make the eighty or so mile run over. The afternoon's exhibition is usually followed by a Saturday night dance at the Ranch House. The theme of theballet is basic. It deals with the problem that has confronted American women from earliest pioneer times, and which has never ceased to occupy them through the history of the building of our country: how to get a suitable man."

Copland uses folk tunes to a great advantage in this particular ballet suite. In the first section "Buckaroo Holiday", he makes use of the songs, "Sis Joe" and "If He'd Be a Buckaroo by His Trade." In the last episode, "Hoe-down", a square-dance tune, "Boneyparte" is utilized. Rodeo, (originally titled "The Courting at Burning Ranch"), deals with a Western story about a tough cowgirl who is in direct competition with the rancher's daughter for the attention of the cowboys and above all of the Champion Roper. She is unpopular with the men because of her masculinity; but finally she meets her man and adjusts herself to the ethics and morals of society. A happy ending is procured. This story is told, musically, in four sections.

"Buckaroo holiday", the opening section, makes use of three themes.

introductory theme in the string and brass choirs.

"Sis Joe" in solos of various woodwind instruments against hymn-like background music of strings and brass.

"If He'd Be a Buckaroo by His Trade", introduced first by a trombone then by a trumpet solo.

The entire first section, written in three-part song form, is very active rhythmically.

The second section, "Corral Nocturne" shows a great contrast with the first section. It is purely melodic and lyrical in nature and consists of four statements of a single theme:

first statement by the strings, then by woodwinds and horns. The theme proper terminates with high-pitched violin "yodeling".

second statement is given a pastoral quality by a flute countermelody doubled by the horn, and is followed by horn solos.

third statement is more extended. Theme given first in woodwinds, then strings with flute countermelody.

fourth statement still more extended. It is given first by a flute solo, then an oboe and clarinet duet, followed by a horn solo with a trumpet echo.

- c) A good example of the suite as a series of narrative or descriptive pieces is available in Rimsky-Korsakoff's Scheherazade. This is not a musical description of events, but rather an oriental atmosphere is created both by the choice of themes and the type of orchestration.

Analysis:

Introduction shows two themes.

The first theme is menacingly impressive. Some have called this theme the theme of the Sultan, others have called it the theme of the stormy sea. It is presented in unison by the string quintet, 2 clarinets, 2 bassoons, the horn quartet, 2 trumpets, 3 trombones and tuba. (p. 3)

The second theme is introduced by a series of slow chords played by the woodwinds. It is the theme of the narrator Scheherazade and is given by a violin solo with a background of arpeggios played by the harp. The narrative quality of this theme is emphasised by the "spinning" nature of it, by the harp accompaniment and by the cadenza with which the theme concludes. (p. 4, 14-17)

The first movement proper, "The Sea and the Ship of Sinbad" follows immediately. Its first theme is derived from the first theme of the introduction. It is elaborated more and more, first in the strings, then woodwinds, then the full orchestra (p. 5-11). The lyrical and calm sea-theme is pronounced first by a combination of clarinets and bassoons, then by oboes and clarinets, finally by flutes and clarinets (p. 11-12). This is followed by a section in which segments of the Scheherazade and Sultan themes are combined to create a special crescendo effect of orchestral tempest. (p. 13-25). The sea-theme again appears, this time it is played by six violins, accompanied as before. (p. 26-36). The coda consists of solo statements of the Sultan theme presented in the following order: flute, 1st clarinet, 1st violin. It is followed by the sea-theme presented again by the six violins. (p. 37-41)

For further information regarding this suite read:

Downes:	105-108
Kinscella:	307-310
McKinney:	189-193
Stringham:	215-224

Suggested readings:

Barlow:	181, 243
Copland:	82
Finney:	143
Fishburn:	184
Liepmann:	326-337
Machlis:	404-405, 426
McKinney:	8, 10, 102, 179-180, 184
Newman:	194-197
Stringham:	106-107, 259, 215-224, 109-110
Tischler:	107ff, 157, 185f, 150, 234, 257, 261f, 263, 344, 403f.

Recordings of Baroque Suites:

<u>Bach, J.S.:</u>	French Suites 1-6. Harpsichord (Ahlgrimm) Col. 3ML 4746 Suite #1. Cello (Janigro) West. 5217 Suite #2. Viola (Fuchs) Decca 9544 Suites 1-4. Orchestral (Vienna State Opera Orch.) (Prohaska) Bach Gesellschaft 530
<u>Chambonnières:</u>	Pieces de Clavecin (Pinkham) Classic Fd 1054
<u>Corelli:</u>	Suite #4. (Brink and Pinkham) Allegro 109
<u>Couperin:</u>	Suite #24. Harpsichord (Schneider) Urania 5001
<u>Händel, G.F.:</u>	Royal Fireworks Music (Berlin Philharmonic) (Lehmann) Decca 9696 Overture Suite (London Baroque Ensemble) (Hass) Decca 4070 Suites #1-3, Book 1. Harpsichord (Pelleg) Händel Society 4 Water Music (B.S.O.) (Münch) Victor LM 7009
<u>Lully, J.B.:</u>	Ballet Suite (Leipzig S.O.) (Pfluger) Urania 7111
<u>Marais:</u>	Suites for flute, viola & harpsichord (Caratage, R.Boulay, & L.Boulay) Anthology AS 38 Suites for Viola da Gamba & harpsichord (R.Boulay, &L.Boulay) Anthology AS 37
<u>Monteverdi:</u>	Ballet-Madrigal Ferdinand III (Madrigalisti Malanesi String Orch.) Vox 8560
<u>Pezel:</u>	Tower and Festive Music of the 17th cent. (Brass Ensemble) (Schuller EMS 7.
<u>Purcell:</u>	Suite ofr Harpsichord (Nef) Oiseau 50011 Suite from Dramatic Music (London Symphony Orch.) (Sargent) London LL 740
<u>Rameau:</u>	Suite in A minor, harpsichord. (Valenti) West 5128 Suite for String Orch. (Hastings Symph.) (Tubbs) Allegro 3106
<u>Rosenmüller:</u>	Suite #9. (Collegium Musicum) (Liersch) Urania 7113
<u>Scarlatti, A.:</u>	Quintet in F major (Rampal, Pierlot, etc.) Haydn Soc. HSL 117
<u>Telemann:</u>	Suite in D major. (Collegium Musicum) (Liersch) Urania 7113

Romantic and Contemporary Suites:

<u>Albeniz:</u>	(Born in Spain. 1860-1909) Iberian Suite. (1906-1909) Piano (Falgarona) Vox 9212
<u>Bizet:</u>	Arlesienne Suite (from the play, L'Arlesienne, 1872) (London Phil. Symph. Orch.) (Rodzinski) West. LAB 7006
<u>Debussy:</u>	La Mer (1903-05). (N.Y. Phil. Symph. Orch.) (Mitropoulos) Col. 3ML 4434
<u>Wieg:</u>	Peer Gynt Suite (1874-75) Incidental music to Ibsen's play). (London Phil. Orch.) (Cameron) London LLP 153

- Hindemith: Suite 1922. (1922 for piano. Revival of the Baroque type of suite.)
- Holst, Gustav: (Born in England. 1874-1934)
The Planets. (1915) (London Symph. Orch.) (Sargent) London LL 1019
- Wilhaud, Darius: (Born in France. 1892-).
Symphonic Suite #1. (1913) #2. (1919)
- Prokofieff : Scythian Suite (1914) (Phil. Orch.) (Ormandy) Col. 3 ML 4142
Lieutenant Kije (1934) (Royal Phil. Orch.) (Kurtz) Col. 3ML 4683
- Ravel: Daphnis and Chloe (1909-11) Two suites from the ballet. (Orch de la Suisse Romande) (Ansermet) London LL 693
Le Tombeau de Couperin. (1919) From the piano suite. (Casadesus) Col. 4ML 4520
- Rimsky-Korsakoff: Scherzade (1888) (London Phil. Orch.) (Dorati) Bluebird LBC 1006
- Shostakovitch: Suite for Jazz Orchestra. (1934)
- Stravinsky: The Firebird. (1910. Two orchestral suites from the ballet.); (Phila. Orch.) (Ormandy) Col. 4ML 4700
Petroushka. (1910-11) Orchestral suite from the ballet. (N .Y .Phil.Symph. Orch.) (Mitropoulos) Col. 3ML 4438
The Rites of Spring. (1914. Orchestral suite from the ballet (N .Y .Phil.Symph.Orch.) (Stravinsky) Col. 4ML 4882
- Tchaikovsky: Nutcracker Suite. (1891-92) From the ballet. Tchaikovsky has written 6 suites. (Paris Con.Orch.) (Fistoulari) London LLP 441
- Walton, William T : (Born in England. 1902 -)
Facade. (Sitwell, Pears, English Opera Ens.) London LL 1133

American Composers of the Suite.

- Antheil, George : (Born in Trenton, N.J. 1900 -).
Suite for Orchestra (1926).
- Barber, S.: Medea Suite. (1947). (New Symph. Orch.) (Barber) London LP 333
- Bartok, Bela: Miraculous Mandarin Suite. (New Symph. Orch.) (Serly) Bartok 301.
- Bernstein, L: Suite from the ballet " Fancy Free " (1944). (Ballet Theatre Orch.) (Levine) Cap. P 8196
- Bloch, E.: Suite for Viola and Orch. (1919)
Suite Symphonique. (1944)
- Cadman, C. W.: (Born in Johnstown, Penna. 1881 - 1946)
Thunderbird Suite (c. 1925)
American Suite (1937)
- Cage, John : (Born in Los Angeles, 1912 -).
Cowtown Suite. (1943). The Perilous Night. (1944. For prepared piano) Con. H all CH S 1140
- Carpenter, J.A: (Born in Park Ridge, Ill. 1876 - 1951).
Adventures in a Perambulator (1915) Vienna State Opera Orch
Birthday of the Infanta (1919) (Swoboda)
Dance Suite (1942)
The Seven Ages (1945)
- Converse, F.S: American Sketches (1929)
- Copland, A : Suite from the ballet" Billy the Kid" (1938) Ballet Theatre Orch (Levine) Cap. P 8238
Appalachian Spring (1944. Ballet Suite. Won the Pulitzer Prize for music for that year and was chosen by the N .Y . Critics Circle as the outstanding work in the dramatic category for that year. (Boston S. O.) (Koussevitsky) Vict. LCT 1134

- Music for the Theatre (MGM Orch.) (SOLOMON) MGM E 3095
 The Red Pony (Little Orch. Soc.) (Scherman) Decca 9616
 Rodeo (Ballet Theatre Orch.) (Levine) Cap. P 8196
Cowell, H. D. : (Born in Menlo Park, Calif. 1897 -)
 Orchestral Suite (1932)
 Irish Suite (1933)
Gillis, Don: (Born in Cameron, Mo. 1912 -)
 Cowtown Suite (1943)
 Tulsa (Viennese Symph. Orch.) (Brown) Rem. 149 - 13
Gershwin, G.: An American in Paris (NBC Symph. Orch.) (Toscanini) Vict. LM 9020
Gould, M.: Fall River Legend. Ballet Suite. (N. Y. Phil. Symph. Orch.)
 (Mitropoulos) Col. 3ML 4616
 Family Album Suite (Rochester Pops Orch.) (Gould) Col.
 ML 2215
Grofe, Ferde : (Born in N. Y. C. 1892 -)
 Aviation Suite (Hollywood Studio Symph. Orch.) (Grofe) Rem 2
 Atlantic Crossing (Dolin & Le Vane) (New Smph. Orch.) (Grofe)
 London LLP 227
 Death Valley Suite (Capitol Symph. Orch.) (Grofe) Cap. L 271
 Grand Canyon Suite (NBC Symph. Orch.) (Toscanini) Vict. LM 10
Gruenberg, L.: (Born in Russia in 1884. To U. S. in 1886) 04
 Jazz Suite (1925).
Hanson, H. : Suite from the opera " Merrymount " . (1937).
Harris, Roy: Time Suite) (1936. For CBS).
Hill, E. B.: Stevenson Suite No. 1. (1917)
 No. 2. (1922)
Ives, Ch.: Four Pieces for Orch. (Polymusic Chamber Orch.) (Cherniavsky)
 Polymusic 1001.
Kelley : Aladdin (1915)
 Alice in Wonderland (1922)
 The Pit and the Pendulum (1930). (Received the first award of
 the National Federation of Music Clubs.)
Mac Dowell, E. A.: First Suite (1891 - 93)
 Second (Indian) Suite (1892) (Eastman-Rochester Symph. Orch.)
 (Hanson) Merc. 40009
McDonald, H.: From Childhood--suite. (Concerts Arts Orch.) (Slatkin)
 Cap. P 8255
 Festival of the Workers (1932)
 My Country at War (1943)
Mason, D. G. : Suite After English Folk Songs. (1934)
Piston, W.: First Suite for Orchestra (1929)
 Second Suite for Orchestra (1948)
 Suite from the ballet " The Incredible Flutist " (1938).
 (Festival Concert Orch.) Cam 145
Sessions, R. : Suite from the " Black Maskers " (1928)
Sowerby, Leo: (Born in Grand Rapids, Mich. 1895 -)
 From the Northland (1922).
Still, W. G. : (Born in Woodville, Miss. 1895 -)
 A Deserted Plantation (1933)
Thomson, V. : (Born in Kansas City, Mo. 1896 -)
 Suite from the film " The Plow That Broke the Plains " (1936)
 (Little Orch. Soc.) (Scherman) Decca 7527
 Suite of Acadian Songs and Dances from the film " Louisiana Story "
 (Little Orch. Soc.) (Scherman) Decca 9616
 Mother of Us All (Janssen Symph. Orch.) (Janssen)
 Col. 3ML 4468

II. THE OVERTURE.

Usually employed for the opening of the first or second parts of a symphony concert.

A. Opera Overture, history and characteristics :

1. Originally a short instrumental introduction (sinfonia) to early Italian baroque operas, such as Claudio Monteverdi's Orfeo.

2. Later opera overtures became much more extended.

a) French overture (established by Lully) begins with a slow section in dotted rhythm patterns. This is followed by a fast part in fugato style. Sometimes an additional slow section can be used for the conclusion.

Examples:	Handel:	Overture	to	Messiah
	Mendelssohn:	"	"	Elijah
	Mozart:	"	"	Magic Flute

b) Italian Overture (established by Alessandro Scarlatti) consists of three sections:

fast	slow	fast
(allegro)	(adagio)	(allegro)

All three parts are written in a homophonic style with the exception of the first part, where different instrumental parts are introduced by means of imitation.

Example: Mozart : Overture to the Abduction from the Seraglio.

3. Opera overtures anticipate melodic material of opera to come.

a) This trend of foreshowing the main material of the opera to come in the overture begins with Mozart in the overtures to his Don Giovanni, and The Magic Flute (sonata allegro form).

b) It is brought to perfection by Beethoven, Weber and Wagner. (Leading motive).

4. Opera overtures of the late 19th and 20th centuries diminish in length

It is best to call them Vorspiel or Prologue much rather than overture. Emotional and psychological content is poured into compositions of this kind.

Examples: Wagner's river music to Rhinegold
Wagner's thunderstorm music to the Valkyrie

5. Potpourri opera overture is a favorite device of French composers of grand operas as written by Auber, Boieldieu, Herold, Meyerbeer.

B. Another type of overture is the musical overture written to literary dramas, for instance:

Beethoven's overture to Goethe's Egmont

Beethoven's overture to Goethe's Coriolanus

Mendelssohn's overture to Shakespeare's Midsummer Night's Dream

C. A typical product of the nineteenth century, the period of the rise of symphonic music, is the CONCERT OVERTURE .

1. CONCERT OVERTURES are usually written in the sonata- allegro form, a good example of this is the Hebrides Overture or Fingal's Cave by Mendelssohn.

2. Although it is of a descriptive nature in the general sense that it describes the vault of the cave, the cries of the sea-birds, and the howling of the wind over the majestically calm sea, it can be enjoyed, however, without any references to the representational elements but simply through Mendelssohn's treatment of the musical material

in the sonata-allegro form.

3. Certain devices in his treatment of this form are very evident:
- a) the similarity between the first and the second theme.
 - b) Both first and second theme are introduced by the same type of orchestration (bassoon, viola, cello) and later taken up by the violins.
 - c) the episodes of the EXPOSITION section are developmental in character: full orchestral climax is reached for the first time.
 - d) the DEVELOPMENT utilizes, above all, materials of the first theme, the theme of the sea in motion.

4. CONCERT OVERTURES are, however, sometimes written in a free form. A good example of such an overture can be found in Brahms' ACADEMIC FESTIVAL OVERTURE (op. 80) in which a great many German folk and student songs are presented in the fashion of a free rondo form.

<u>Part</u>	<u>Measures</u>	<u>Form</u>	<u>Instruments</u>
A	1 - 24	rhythmic motive	strings
B	25 - 40	songlike motive	viola
A	41 - 64	rhythmic motive	strings
C & A	65 - 126	patriotic song	first brass, then brass and woodwinds
D	127 - 156	folksong	second violin and viola
E	156 - 240	folksong	first two bassoons, then two oboes.

In the Coda section the masterful elaboration of another students' song Gaudeamus Igitur, can be observed.

Suggested readings:

Cotton & Bradburn :	45, 85, 114, 128, 140, 141, 182, 227.
Finney:	225.
Fishburn:	101, 102, 107.
Liepmann:	326, 336.
Machlis:	126, 130, 194, 339 - 340, 411, 416.
Newman:	200, 205, 228, 240, 259.
Stringham:	240-244, 332 - 343.
Tischler:	84, 92, 246ff, 250ff, 252, 253, 316, 320.

F. Overture Composers.

1. Beginnings.

- a) Italian : chiefly a contribution of the Neapolitan school where it was called a sinfonia.

A. Scarlatti: Dal malo i bene (1681 or 1686)

- b) French

J.B. Lully : Alcidiane (1658, ballet. First standard type of overture).

2. The Nineteenth- century Overture .

A new category, the Concert Overture, makes its appearance at this time. The tradition of overtures as preludes to stage works continues.

- L. van Beethoven: Coreolanus Overture (1807) (Phila. Orch.) (Ormandy)
Col. AAL 15
Egmont Overture (1811). Same record as above.
- F. Schubert: 8 overtures.
- H. Berlioz: Roman Carnival Overture (1844) (Minn. Symph. Orch.)
(Dorati) Merc. 50005
Also four others.
- F. Mendelssohn: Hebrides Overture (1830). (N.Y. Phil. Symph. Orch.)
(Mitropoulos) Col. AL 52
Midsummer Night's Dream Overture (1826) (Cleveland Orch.)
(Rodzinski) Col. ML 4 032
- R. Schumann: Manfred Overture Op. 115 (Vienna Phil. Orch.) (Furtwaengler) HMV 1023
Overture, Scherzo & Finale Op. 52. (Paris Conservatory Orch.)
(Schuricht) London LL 103 7
- J. Brahms: Academic Festival Overture (1880) (Boston S.O.)
(Koussevitzky) Vict. LRM 7021
Tragic Overture (1880- 1881) (Berlin Phil. Orch.)
(Lehmann) Decca 4048
- A. Dvorak: Carnaval Overture (1891) Op. 92. (Vienna State Op. Orch.)
(Swoboda) Con. Hall CHS 1141
H usitska Overture Op. 67. (Boston Pops Orch.) (Fiedler)
Vict. LM 9017
- E. Elgar: Cocktaigne Overture (In London Town) 1902. Op. 40.
(London Phil. Orch.) (van Beinum) London LLP 43.

3. Popular Overtures:

- Gioacchino Rossini: (Born in Italy. 1792 - 1868). Born of Belgian descent,
near Cremona.)
William Tell Overture. (1829). (Philharmonia Orch.)
(Galliera) Angel D 35011 or T 35011
- Franz von Suppe: (1819 - 1895) Overture to the operetta The Poet and the Peasant. (Phila. Orch.) (Ormandy) Col. AAL 10.
- P. I. Tchaikovsky: Festival Overture " 1812 " (1880). (Philharmonia Orch.)
(Maiko) Bluebird LB C 1014.

4. American Composers of Overtures:

- G. W. Chadwick: Rip van Winkle (1879)
Thalia (1883)
The Miller's Daughter (1884)
- D. G. Mason: Chanticleer Overture (1928)
- C. W. Cadman: Huckleberry Finn (1945)
- W. G. Still: Festive Overture (1944).
- H. D. Cowell: Purdue Overture (1940)
To America (1946)
- L. Sowerby: Comes Autumn Time (1916)
Concert Overture (1941)
- S. Barber: Overture to "The School for Scandal" (1932). (Eastman- Rochester Orch.) (Hanson) Merc. 40002.
- W. Schuman: American Festival Overture (1939)
William Billings Overture (1943)
Circus Overture.
- D. Gillis: Short Overture to an Unwritten Opera. (1945).

III. THE CONCERTO

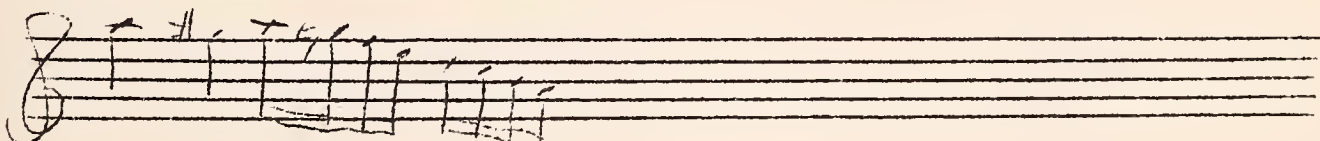
The term concerto is taken from the Italian term concertare which means to compete. A situation of competitive relationship exists then between the soloist(s) and the accompanying instrumental ensemble. We like to distinguish between the baroque concerto and the concerto in the nineteenth century.

A. The concerto in the Baroque Era:

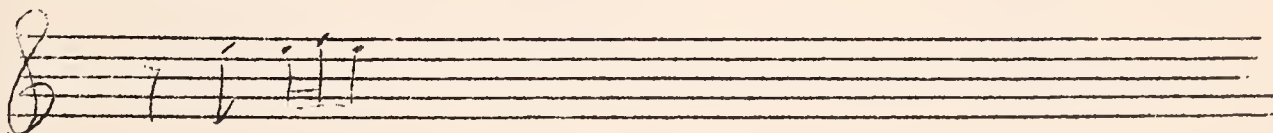
1. The concerto reached its first importance in the Baroque Era. It was then called concerto grosso. Not one soloist, but a group of soloists competed with the ensemble.
2. The group of soloists was called the concertino, the accompanying ensemble was called the concerto grosso proper or the ripieno.
3. The concerto grosso consisted of an unregulated number of movements of varying speed, similar to the baroque suite.
4. Famous composers of concerti grossi are Corelli, Torelli, Vivaldi, Handel, Bach.
5. Analysis of Vivaldi's Concerto grosso in a minor, op. 3, No. 8, for two violins and string orchestra (Eulenburg Edition No. 762).

The main motives of this concerto are as follows:

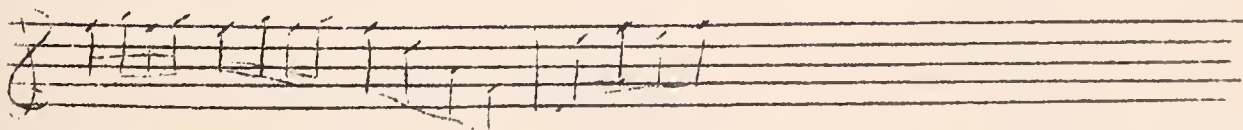
The A motive is a tutti which has the function of a rallying point and is played by the whole ensemble. It is used when we wish to be reoriented as to where we are in the movement. It is a truly full sounding ripieno theme.



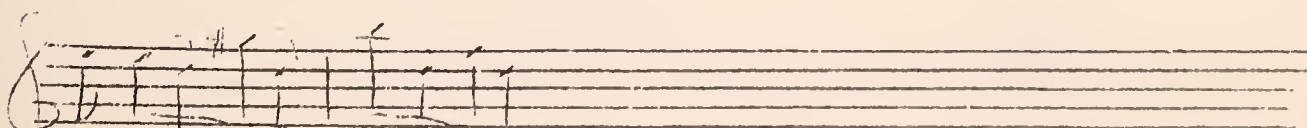
B is a consequential motive which is used by the concertino (two violins) and elaborated in an echo device between the concertino and the ripieno.



C is a ripieno motive, a "filler" figure the function of which is to change keys, i. e. to modulate.



D is again a ripieno motive, this time it is used as a "point of announcement." It serves, at the end of this section, as the "announcer" of an important cadence to come.



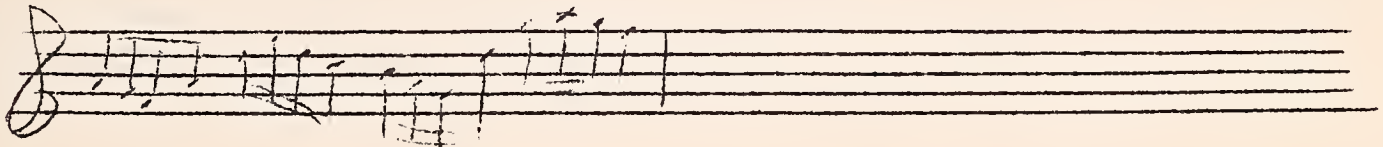
E is another ripieno motive, emphasizing more the quality of a " summing up" or codetta section.



F is exclusively a concertino motive, indicated in the score by the term " solo " .



G is a solo part of the first violin only (accompanied by the bass instruments) , an insertion used as a " filler " .



This whole composition is a delightful piece of baroque concert music. It consists of many sections, thus we call it a multisectional composition. It does not consist of the mere exchange between the concertino and the ripieno parts. As you can see in the following table there is a great variety of combinations of all sorts present:

Bar	Section	Key	Instruments	Type
1	A	a minor	rip. & concert.	tutti
4	B	"	"	"
6	C	"	"	"
9	D	"	"	"
14	E	"	"	"
16	F	"	concert.	solo & accomp.
23	E	"	rip. & concert.	tutti
25	F	modulatory	concert.	solo & accomp.
30	C	"	"	solo & bass
32	G	"	"	"
	G	"	rip. & concert.	tutti
39	C	B major	alternate contrast of solo with tutti, becoming tutti	
48	B	d minor	concert.	solo
52	A	"	rip. & concert.	tutti
56	B	"	concert.	solo
62	D	"	rip. & concert.	tutti
65	F	"	concert.	solo
68	A	"	rip. & concert.	tutti
71	B	"	concert.	solo
	B	a minor	rip. & concert.	tutti
80	C	"	"	"
84	E	"	"	"
87	B	"	concert.	solo
90	E	"	rip. & concert.	tutti
etc.	etc.	etc.	etc.	etc.

Concerto

Baroque Concerto Grosso : Chief composers in the development of this form are:
Alessandro Stradella: (c. 1645 - 1682) Earliest examples of concerto grosso form.

Arcangelo Corelli: (1653- 1713) High point in the development of this form. Utilizes five or more short movements.

Concerti grossi, op. 6 (1712) (Corelli Tri-Century String Orch.) (Eckertsen) Vox 7893

Georg Muffat: (1645 - 1704)

6 concerti grossi (1701)

Giuseppi Torelli:

(1645 - 1704) Initiates a new trend in the concerto grosso style. Torelli also occupies a central position of the solo (violin) concerto (op. 6, 1698).

Concerto a Quarto in Forma di Pastorale, Op. 8 No. 6.

(Virtuosi di Roma) (Fasano) Decca 9649

Francesco Geminiani

(1687 - 1762) In the Corelli tradition.

Concerti grossi, op. 3 (Barschet Quartet) (Pro Musica String Orch.) (Reinhardt) Vox 8290

Concerto Grosso in e minor, Op. 3, No. 3 (Societa Corelli) Vict. LM 1767

Antonio Vivaldi:

(c. 1675 - 1743) Inaugurates the three movement plan and adds other innovations. Significant also, in the further development of the Torelli idea of the solo (violin) concerto (opp. 3, 4, 6, 7.)

Concerti Grossi, Nos. 1-12 for Strings, Op. 3 "L'ESTRO ARMONICO". (Barchet, violin) (Pro Musica Orch.) (REINHARDT) Vox 103.

Concertos Nos. 1-12 for Violin, Strings and Continuo, op. 4 "LA STRAVAGANZA" (Barchet) (Elsner) (Pro Musica Orch.) Vox 7423

Pietro Locatelli:

(1693-1764) Leading composer in the trend away from the Baroque to the classical tradition of the solo concerto.

Concerto grosso in F minor, Op. 1, No. 8. (Vienna Symph. Orch.) (Swoboda) West. 5030

See also: J.S. Bach, Brandenburg Concertos (1-6, 1721)

G.F. Handel, Grand Concertos, op. 6 (1740)

Twentieth-century revival of the concerto grosso form:

I. Stravinsky: Concerto en mi b (1937 - 38)

E. Krenek: Concerto Grosso I (1921), II (1925)

P. Hindemith: Konzert für Orchester, op. 34 (1925)

W. Piston: Concerto for orchestra (1933)

Baroque Solo Concerto (principally violin)

Tomaso Albinoni: (1674 - 1745)

Concerto in D Major for Violin and Strings, Op. 9, No. 7 (Virtuosi di Roma) (Fasano) Decca 9598

A. Scarlatti:

(1659 - 1725). Continuance of the Torelli tradition.
Concerto # 3 in F Major. (Scarlatti Orch.) (Caracciolo) Angel D 35141

Concerto # 6 in F Major for Strings. (Virtuosi di Roma) (Fasano) Decca 9572

Giuseppi Tartini:

(1692- 1770) Transition from the Baroque toward the Classical concerto.

Concerto in d minor for Violin (Szigetti) (Columbia Symph. Orch.) (Szell) Col. 3ML 4891

See also: J.S.Bach: First concertos for harpsichord with orchestra (1729-1736)
G.F.Handel: 18 Organ Concertos (publ, 1738, 1740, 1760)

Classical Violin Concerto

G.B.Viotti: (1753- 1824). High point in the development of the early classical violin concerto. Viotti wrote 29 concertos of which No. 22 in a minor is the most outstanding.
Concerto No. 22 in a minor for Violin (Rybar) (Winterthur Symp. Orch.) (Dahinden) West. 5049.

See also: J.F. Haydn (9)
W.A. Mozart (8) Those in G, D, and A, all 1775, are notable.
L.van Beethoven Concerto in D (1806)

Classical Piano Concerto:

Carl Philipp (1714- 1788)

Emanuel Bach: Concerto in c minor for Piano (Roesgen-Champion) (Paris Cpnservatoire Orch.) (Goldschmidt) Period 556

Johann Christian (1735 - 1782)

Bach: J.S.Bach's sons were chiefly responsible for the development of the classical piano concerto (Emanuel wrote 52) and the keyboard sonata.

Concerto in Eb Major for Cembalo and Strings (Leonhardt) (Vienna Symp.Orch.) (Sacher) Col. 3ML 4869

See also: J.F. Haydn (20)

W.A. Mozart: (25). Especially those composed between 1785 and 1791;
K.V. 466 in d minor; 467 in C Major; 482 in Eb Major; 488 in A Major; 491 in c minor; 503 in C Major; 537 in D Major (Coronation Concerto); 595 in Bb Major.

L.van Beethoven: (5) especially the last 2: G Major, op. 58 (1805) and Eb Major, op. 73 (Emperor Concerto, 1809)

Piano Concerto in The Romantic Era

Carl Maria von Weber: (1786- 1826)

Concerto #1 in C Major for Piano, Op.11 (Wuehrer) (Pro Musica Symp.Orch.) (Swarowsky) Vox 8140

Concerto #2 in Eb Major for Piano, Op.32. Same as above.

F.Mendelssohn:

Concerto #1 in g minor for Piano, Op.25 (Dorfmann)

(Robin Hood Dell Orch.) (Leinsdorff) Bluebird LBC 1043

Concerto #2 in d minor for Piano, Op. 40. (Roloff)

(Bamberg Symp.Orch.) (Lehmann) Decca 9652

R.Schumann:

Concerto in a minor for Piano, Op. 54 (Moiceiwitsch)

(Philharmonia Orch.) (Ackermann) Bluebird LBC 1081

Frederic F.Chopin: Op.11, No.1, e minor (Rubinstein) (Los Angeles Phil.Orch.)

(Wallenstein) Vict. LM 1810

#2 in f minor, Op.21 (Rubinstein) (NBC Symp. Orch.)

(Steinberg) Vict. LM 1046

F.Liszt:

#1 in Eb Major. (Iturbi) (RCA Victor Symp.Orch.) (Iturbi) Vict. LM 1734

#2 in A Major for Piano (Malcuzyński) (Philharmonia Orch.) (Susskind) Angel D 35031

J.Brahms:

#1 in d minor Op. 15 (Serkin) (Cleveland Orch.) (Szell) Col. 3ML 4829

#2 in Bb Major Op.83 (Horowitz) (NBC Symp.Orch.) (Toscanini) Vict. LCT 1025

Russian Composers:

Anton G.Rubenstein: #4 in d minor, Op.70 (Levant) (N.Y.Phil.Symp.Orch.) (Mitropoulos) Col. 3ML 4599

- P.I. Tchaikowsky: #1 in Bb minor, Op. 23 (Horowitz) (NBC Symph. Orch.)
(Toscanini) Vict. LCT 1012
#2 in G Major, Op. 44 (Nikolayeva) (U.S.S.R. State Orch.)
(Anosov) Classic Ed. 3008
#3 in Eb Major, Op. 75 (Mewton-Wood) (Winterthur Symph. Orch.)
(Goehr) Con. Hall CHS 1126
- Alexander N. Scriabin: Piano Concerto with Orch. (Badura-Skoda) (Vienna Symph. Orch.)
(Swoboda) West. 5068
- S. Rachmaninoff: #1 in F# minor Op. 1 (Rachmaninoff) (Phila. Orch.) (Ormandy)
Vict. LCT 1118
#2 in c minor Op. 18 (Rachmaninoff) (Phila. Orch.)
(Stokowski) Vict. LCT 1014
#3 in d minor Op. 30 (Horowitz) (RCA Victor Symph. Orch.)
(Reiner) Vict. LM 1178
#4 in g minor Op. 40 (Rachmaninoff) (Phila. Orch.) (Ormandy)
Vict. LCT 1019
- And others:
- C. Franck: Variations Symphoniques (Gieseking) (Philharmonia Orch.)
(von Karajan) Col. 4ML 4536
- Edward H. Grieg: Op. 16 in a minor (Rubinstein) (RCA Victor Symph. Orch.)
(Dorati) Vict. LM 1018
- C. Saint-Saens: #2 in g minor, Op. 22 (Lympany) (London Phil. Orch.) (Martinon)
London LPS 408
#4 in c minor Op. 44 (Casadesus) (N.Y. Phil. Symph. Orch.)
(Rodzinski) Col. 3ML 4246
- Twentieth-century Piano Concerto Composers:
- R. Vaughn-Williams: Concerto for two pianos & Orchestra (Whittemore & Lowe)
(Robin Hood Dell Orch.) (Golschmann) Vict. LM 135
- M. Ravel: in G Major. (Long) (Conservatoire Concerts Orch.)
(Tzipine) Angel D 35013
Concerto for the Left Hand. (Casadesus) (Phila. Orch.)
(Ormandy) Col. 3ML 4075
- I. Stravinsky: Concerto for Piano. (S. Stravinsky) (RCA Victor Symph. Orch.) (Stravinsky) Vict. LM 7010
- S. Prokofieff: #1 in Db Major Op. 10 (Richter) (Moscow Symph. Orch.)
(Kondrashin) Period 599
#2 Op. 16. (Bolet) (Cincinnati Symph. Orch.) (Johnson)
Rem. 199-182
#3 in C Major, Op. 26. (Mitropoulos) (Robin Hood Dell Orch.)
(Mitropoulos) Col. 3ML 4389
- P. Hindemith: Kammermusik #3 Op. 36 #2.
- Contemporary American Concerto Composers: (piano & other instruments)
- Barber, Samuel: Concerto for Cello & Orch. (Nelsova) (New Symph. Orch.)
(Barber) London LPS 332
Capricorn Concerto Op. 21. (Saidenburg Little Symph.)
Con. Hall CHS 1078
- Bartok, Bela: Concerto #2 for Piano (Farnadi) (Vienna State Opera Orch.)
(Scherchen) West. 5249
Concerto for Violin (Menuhin) (Philharmonia Orch.) (Furtwangler)
HMV 3
Concerto for Viola (Primrose)
Concerto for Orch. (Minn. Symph. Orch.) (Dorati)
Merc. 50033
- Bernstein, Leonard: Seven Anniversaries. (Bernstein-piano) Cam. 214

- Bloch, Ernest: Concerto for Violin & Orch. (Szigetti) (Paris Conservat. Orch.) (Munch) Col. 3ML 4679
- Copland, Aaron: Concerto for Clarinet & Strings (Goodman) (Columbia String Orch.) Col. 3ML 4421
- Dello Joio, Norman: Concerto for Harp and Orch. (Vito) (Little Smph. Orch.) (Scherman) Col. 3ML 4303
- Gershwin, George: Concerto in F (Reims) (Phil. Smph. Orch.) Alleg. 3096
- Hanson, Howard: Concerto in G major for Piano & Orch. (Firkusny) (Eastman Rochester Symph. Orch.) (Hanson) Col. 3ML 4403
- Johnson: Concerto for Piano & Chamber Orch. (J. Kirckpatrick) (Rochester Chamber Orch.) (Hull) Con. Hall 1189
- Kohs: Concerto for Viola & String Nonet. (Molnar) Col. ML 4492
- Korngold: Concerto in D Major for Violin (Heifetz) (Los Angeles Phil. Orch.) (Wallenstein) Vict. LM 1782
- Lockwood: Concerto for Organ and Brasses (Mason, Ware, Prager, Pulis, Haney) Rem. 199- 173
- MacDowell, Edward: Concerto #2 in d minor Op. 23 (1890) (Sanroma) (Eastman Rochester Smph. Orch.) (Hanson) Camden 145.
- Martinu, Bohuslav: Concerto for String Quartet & Orch. (Vienna Konzerthaus Quartet) (Vienna State Opera Orch.) West. 5079
- Stravinsky, Igor: Concertino for String Quartet (Gordon String Quartet) Con. Hall 1229 4157
Concerto for two Solo Pianos (Vronsky-Balshin) Col. 3ML
- Thomson, Virgil: Concerto for Cello & Orch. (Silva) (Janssen Symph. Orch.) (Janssen) Col. 3ML 4468

CHAMBER MUSIC

A. Characteristics of chamber music:

1. Instrumental music composed for a small group of performers.
2. Instrumental music executed by one player per part, as in contrast to symphonic music in which several players perform one corresponding part.
3. Instrumental music to be performed in the home, a small concert hall or outdoors.
4. Although the string quartet is the most important type of chamber music, it is not the only form of chamber music.
5. Instrumental music which seems to be written for the connoisseur. (Music for the music's sake).
6. Memorable exceptions to this attitude can be found in the commissioned chamber music which was written for the purpose of entertaining people (royal or aristocratic patrons) while dining.(1)
7. Instrumental music which can be most enjoyed when one is actually performing it,
8. Instrumental music which is usually not connected with a story or plot; it is pure or abstract music. (2)
 (1) Examples: Schein, Johann Georg: Banchette Musicale
Telemann, Georg Friedrich: Tafelmusik
Suite from Schein's Banchette Musicale No. 14
in Anthologie Sonore ,Vol. 6, No. 57b.
 (2) Exceptions: Smetana, B .: String Quartet in e minor:
From My Life.
Copland, Aaron: Piano Trio : Vitebsk.

B. History of Chamber Music:

1. Chamber music originated and developed concurrently with symphonic music.
2. It began in the sixteenth century as accompaniment to vocal music.
3. The ~~French Chanson~~ do not have an independent part; they double the voices.
3. The French Chanson not only permitted, but also encouraged instrumental elaborations in the accompaniment.
4. In Italy, the French Chanson came to be performed only on instruments. The text parts were omitted.
5. Gradually, the composers began to extend the original song parts of the Canzona Francese, as the French Chanson was called in Italy, by means of imitative elaborations.
6. The type of imitative writing found in the instrumental canzonas made it one of the most important forerunners of the fugue.
7. Famous composers of the seventeenth century canzona were:
Giovanni Gabrieli (1557 - 1612)
Girolamo Frescobaldi (1583 - 1643)
Jan Pieters Sweelinck (1562 - 1621)
8. In the canzonas, written by these composers, the process of extension led to the differentiation of sections which gradually increased in length. These sections finally fell apart and formed separate movements.
9. Chamber music had its roots also in the instrumental performance of dance music. Eventually, dances were coupled together and elaborated

artistically. This process of combining various dance forms occurred when the PAVANE, a slow and elegant dance, came to be associated with the GALLIARD, a quick Italian dance. In the seventeenth century, two pairs of dances were put together forming the baroque SUITE. (see Chap. IV)

Lord Salisbury Pavanne - Orlando Gibbons



Gaillarde - Claude Goussier



10. The later development of chamber music can best be seen in the fusion of SUITE elements with the SONATA DA CAMARA and SONATA DA CHIESA forms. (see Chap. III).
11. The development of the classical SONATA-ALLEGRO form brought into being the modern string quartet, piano trio and piano and string quintet.
12. In baroque chamber music, the piano was used as an accompanying instrument; in classical chamber music, the piano became an instrument with equal rights. In the nineteenth century, the piano becomes the predominating instrument.

Chamber Music Formations:

We distinguish chamber music formations for two, three, four, five and more instruments. These instruments may all belong to one instrumental family or they may belong to a mixed group.

1. Chamber Music for Two Instruments:

- a. These are usually compositions which are written in the SONATA form and thus are called SONATAS for violin and piano, flute and piano, and so forth.
- b. A good example of a SONATA for violin and piano is CESAR FRANCK'S VIOLIN SONATA. In the fourth movement of this particular work, both instruments play equally important roles. The movement is written in CANONIC fashion.

Themes	Measures	Style	Instruments employed
	1-37	canon at the octave	first piano, then violin
	37-51	non-imitative	obligato violin tune
	51-64	canon at the octave	first violin, then piano
	64-78	non-imitative	obligato piano tune
	78-97	canon at the octave	first piano, then violin
	98-118	non-imitative	obligato violin tune
	119-134	non-canonic, slight imitat.	violin A theme answered by bass octave of piano at the interval of a sixth and in contrary motion.

A''''	134-144	non-imitative	piano theme extended by octave elaboration
D	145-153	non-imitative	violin obligato tune
A''''	153-163	non-imitative	piano theme extended
D'	164-187	non-imitative	violin obligato tune
A	189 to end	canon in the octave, etc.	

Recording: Heifetz- Rubinstein Vict. LCT 1122.

c. An outstanding duo composition by an American contemporary composer is the Aaron Copland Sonata for Violin and Piano.

The competitive and concertizing nature of chamber music is shown in this composition by means of two devices: antiphonal and polyphonic writing.

1. Antiphonal writing is apparent at the beginning of the sonata where the piano alone intones chordal statements while the violin alone answers with a declamatory, typically violinistic procedure.
2. The composer repeats this over and over again before he gradually employs the second procedure; that of the polyphonic treatment of two imitative or independently flowing lines. The entire sonata, in RONDO form (ABACA) is built upon this principle of two contrasting devices of instrumental writing.

d. Another excellent duo composition by an American composer is Samuel Barber's SONATA for CELLO and PIANO.

The second movement shows the following characteristics:

1. Like the other movements, it is in the traditional organization of the nineteenth century sonata form.
2. It is a good example of a typical ADAGIO movement written in the three part song form.
3. The A part is similar in style to an ADAGIO as written for piano solo. Cello and piano either play the same runs and chord progressions together or they imitate and supplement one another.

2. Chamber Music for Three Instruments:

The most common type is the so-called PIANO TRIO which consists of a combination of piano, violin, and violoncello.

- a. The balance of instrumental activities and colors is of utmost importance for this type of composition, which is in the nature of a perpetually flowing interpenetration of the three instruments with the piano being the most important participant.
- b. The beginning of the first movement of Ludwig van Beethoven's TRIO IN G MAJOR, Op. 1, No. 2 shows us the kind of instrumental activity typical for a composition of this sort.

First movement:

Adagio (Introduction)

Loud chord

Simultaneously executed by all three instruments.

Theme I

Piano alone, repeated by violin.

"

Piano concludes, as does the violin.

"

Melody in the violin, countermelody in the cello; piano activity consists of running scale passages.

Loud chords

Simultaneously executed by all three instruments with scale passages by the piano.

Bridge section

Transitional scale passages by the piano which lead into the first movement proper.

First Movement:

Theme I

Allegro Vivace:

Same as that of the introductory Adagio, played by piano alone and repeated by violin. The melody here is twice as fast as that of the Adagio. All three instruments conclude with the theme statement.

Theme I (Cont.)

Transition

Developmental work by all three instruments utilizing the thematic material etc.

etc.

c. Other famous piano trios:Dvorak: Dumky Trio in e minorFranck: Piano Trio in F# minor: Op. 1Tchaikowsky: Trio in Memory of A Great Artist.d. Another type of composition for three instruments is the string trio for violin, viola and cello.

e. An example of a trio composition by a contemporary American composer is Charles Ives' Largo for Violin, Piano, and Clarinet.

1. Written in three-part song-form: A B A

2. Contrasts within the development of the song form are paralleled by the contrasts of the instruments themselves, i.e., from the standpoint of color, timbre, and sonority.

3. While an interplay of melody and accompaniment make up the A section (violin and piano), the B section is of polyphonic nature. In the A section, the piano part is almost an exclusive ostinato pattern which contrasts colorfully with the highly extended violin melody. In the B section all three instruments elaborate individual lines.

3. Chamber Music for Four Instruments:a. The most common of this type of instrumental combination is the string quartet. It consists of a first violin, a second violin, viola and violoncello.b. String quartet writing became very popular with the composers of the nineteenth century. "Papa" Haydn is generally considered to be the composer who established modern string quartet writing, i.e., the application of the SONATA-ALLEGRO form to the string quartet idiom.c. One of Haydn's very early quartets, Op. 3, No. 5, is a good example of the way in which the cooperation between the various string instruments is realized. The second (slow) movement of this string quartet is the famous "Serenade".First movement:

1. Light-hearted theme is in the first violin alone. The other three instruments, guided by the second violin, answer in echo fashion.

2. In the next few measures the second violin follows the first in thirds and sixths while the viola and cello are only accompanying. This firmly establishes the leadership of the first violin.

3. It is further established with the announcement of the second theme given by the two violins alone, a short accompanying section by the violas and celli appearing only every four measures.

Second movement:

The dominating role and the lyric beauty of the first violin part is most striking in this SERENADE. The first violin "sings" its legato song (con sordini) while the other instruments accompany with gentle and subdued pizzicato figures.

Third movement:

In this Minuet, the second violin follows the first in thirds or sixths adding syncopated afterbeats to the accompaniment, and

for two measures, serves as the guide coupled with the viola which now accompanies the second violin in thirds.

Fourth movement:

The mood of the last movement is indicated by its title: SCHERZANDO. It is expressed in the continuous interruptions of the first violin part by the combined other voices. Between the interruptions, the first violin is playing brief melodic fragments accompanied by the second violin in either thirds or unison, with a slight harmonic accompaniment by the viola and cello.

- d. With Mozart, the first violin ceases to be the exclusive soloist and bearer of the thematic work. This is notably apparent in Mozart's String Quartet in A Major (K.No.458), The Hunt.

1. Although the first violin is still leading, it does not lead now in the nature of a soloist, but rather of a leading instrument in a small ensemble. Thus full ensemble (orchestral) effects are frequent. At the beginning of the first movement the hunting theme shows this new ensemble sound:

2. The second violin leads antiphonally against the first violin in the bridge sections.
3. The transition is initiated by the second violin which is accompanied by the viola in thirds and sixths against a sustained trill in the first violin:

4. The first motivic group of the second theme presents its sixteenth note figures in all four instruments:

A handwritten musical score consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music shows a sixteenth-note figure in all four instruments, with some notes beamed together and some rests.

5. There are innumerable examples of the motivic participation of all four string instruments in this and other quartets by Mozart.

- e. With Beethoven's string quartets all four voices are given equal status. His last string quartets (Op. Nos. 127, 130, 131, 132, 133, 135) stand as the culmination of musical composition in this form. Op. 131, for instance, contains many examples which show the equal participation of all four instruments.
1. Equality of all instruments is evident in the fugal writing found in the beginning of the first movement (Adagio):

A handwritten musical score consisting of two staves in treble clef. The key signature has two sharps (F# and C#). The music shows fugal writing, with a melodic line in the upper voice and a corresponding line in the lower voice, with some rests and dynamic markings like 'p'.

2. The irregular motivic interplay between the voices, such as that in Mozart's THE HUNT, is frequently employed by Beethoven. This is evident at the beginning of No.3 (Allegro Moderato):

A handwritten musical score consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music shows irregular motivic interplay between the voices, with various rhythmic patterns and dynamic markings like 'p'.

- f. Romantic string quartet writing follows the general trends which are characteristic for symphonic music.
- g. There are other combinations of four instruments performing chamber music, such as the piano quartet. Johannes Brahms has written fine works for this particular medium.

4. Chamber Music for Five Instruments:

- a. The prototype of quintet music is found in the PIANO QUINTET which consists of a piano and the additional string quartet parts. Many of these piano quintets are favorites of chamber music programs (Schumann, Brahms, Dvorak).
- b. An exceptional work is the Piano Quintet in A Major, Op. 114, "The Trout" by Franz Schubert. It is scored for piano, violin, viola, cello and double bass. One of Schubert's art-songs, THE TROUT, is used for the theme and variation movement (the slow movement) of the composition. The piano part is unusually striking in its color and brilliance. The double bass part is impressive because it adds orchestral color and because of its lander-like pizzicato accompaniment.
- c. The STRING QUINTET usually contains two violas, as for example Mozart's String Quintet in G Minor (K. 516). A famous exception is Mozart's String Quintet, K. 525, commonly known as Eine kleine Nachtmusik. It is scored for string quartet and double-bass.
- d. There are quintet combinations such as Mozart's Clarinet Quintet in A Major, K. No. 581. Here a clarinet is added to a string quartet part. The writing maintains perfect tonal balance. The clarinet is not the solo instrument; all five instruments participate in the thematic elaborations.

5. Chamber Music for More Than Five Instruments:

As the number of instruments participating in the chamber music ensemble increases, a greater variety of combinations becomes possible.

The Sextet:

string quartet & 2 horns	Beethoven	op. 81b
string sextet B flat Major	Brahms	op. 18
string sextet G Major	Brahms	op. 36
string sextet A Major	Dvorak	op. 48
string quartet & 2 horns	Mozart	K. 522

The Septet:

VI.va.vc.cl.bsn.& horn	Beethoven	op. 2
vl.db.cl.bsn.trp.perc. & narrator (<u>L'Histoire du Soldat</u>)	Stravinsky	

The Octet:

string octet E flat Major	Mendelssohn	op. 20
string quartet, db. cl. bsn. & horn	Schubert	op. 166

D. Chamber Music in America:

There is an uninterrupted tradition of chamber music performance and composition in America.

1. Eighteenth Century:

- a. One of the chief schools was that of the Moravian settlement in Bethlehem, Pennsylvania.
- b. John Antes (1740-?) of this colony was the first American-born composer of chamber music.
- c. John F. Peter (1746-1830), was the chief chamber music composer of the Bethlehem colony.

- d. The Collegium Musicum established in Bethlehem in 1744, possessed a repertoire which consisted of the works of such contemporary European composers as ^HHaydn, Hoffmeister, and J.C. Bach.
- e. Most of the compositions were in the style of the leading European composers of the day. This is exemplified by Peter's String Quartet No. 6, which is written in the style of Haydn's early period. (see recorded selection No. 7 under "Quintets".)
1. It is in the SONATA-ALLEGRO form although contrasts between the first and second theme are not elaborated.
 2. The second theme is derived from the first, at least in the first movement, in such a manner that it is difficult to distinguish one from the other.
 3. The first violin is the leading instrument while the others fill in with echo harmonies and melodies.

2. Nineteenth Century:

While a certain decline of chamber music writing by American composers was evident in this period, chamber music of the great European composers was propagated by numerous chamber music groups that arose at this time.

- a. The Mendelssohn Quintet Club was the first professional American group dedicated exclusively to the performance of chamber music.
- b. Founded in Boston in 1849, this group was of great importance for the growth of musical culture in America during the second half of the nineteenth century.

3. Twentieth Century:

Chamber music tradition is maintained by both amateur and professional groups in the twentieth century. The activities of these groups were immensely furthered by The Elizabeth Sprague Coolidge Foundation, functioning in the Library of Congress since 1925, and by the support of the music schools and music departments in major American universities. The availability of good chamber music groups and possibilities for performance inspired composers to write many works for this idiom.

- a. Some famous compositions are (see recorded selections under Quartets and Quintets):

<u>Lukas Foss:</u>	(born in Germany, 1922) <u>String Quartet in G</u>
<u>Walter Piston:</u>	<u>String Quartet, Nos. 1&2</u>
<u>Samuel Barber:</u>	<u>String Quartet, Op. 11</u>
<u>William Schumann:</u>	<u>String Quartet No. 3</u>
<u>David Diamond:</u>	<u>Quintet in Bb for flute, string trio, & piano</u>

1. In all these compositions a certain freedom in the treatment of the SONATA form may be seen.
2. All consist of three movements except the Foss work which has but two.
3. Use of the cyclic technique is noticeable in:
 - a. Diamond's Quintet where the second movement, a Romanza, shows a theme in the piano ritornello which is derived from the first theme of the first movement.
 - b. Foss' work where the same thematic material, or material related to it, is used in both movements.
 - c. Barber's String Quartet where the first and third movements show correspondences.
 - d. The Quartet of Schumann's which is a cyclic work par excellence. Here, the thematic material of the fugue in the first movement is elaborated in the second and third movements.

4. Most of the first movements of these works are treated in SONATA-ALLEGRO fashion. The first movement of the Diamond Quintet, however, is in SONATA-RONDO form and that of the Schumann String Quartet is in the form of a fugue.

b. Roy Harris' String Quartet No. 3 (See selection No. 9 in recordings of string quartets).

1. Consists of four preludes and fugues.
2. Formal principle of the SONATA is abandoned in favor of a suite-like organization of four movements written in contrapuntal style.
3. In addition to the metronomic indications given at the beginning of each prelude and fugue, the third and fourth preludes and fugues are marked lento, moderato, and con funco, respectively.
4. By means of these differentiations in speed (and also in keys), the element of contrast found in the SONATA form is retained.
5. In the first prelude and fugue there are no rests and the result gives the impression of a constant forward motion, a contrapuntal perpetuum mobile.
6. Analysis:
 - a. The first prelude is in three part song form: A B A' (var.)
 - b. The A section is distinguished by canonic two-part writing.
 - c. The theme is first heard in the second violin and cello and it is imitated at the interval of the fifth by the first violin and viola.
 - d. The canonic relationship and the doubling effect is emphasized later on by the presentation of the theme not doubled in octaves as it was at the beginning, but in fifths.
 - e. By means of this doubling at the fifth, the dissonant and modal flavor of the medieval ORGANUM is introduced.
 - f. The B section is more free and imitative in nature.
 - g. The first theme, derived from the main theme of section A, is introduced by the cello.
 - h. In terrace fashion, the other instruments enter with their statements.
 - i. In the last section, the free, imitative procedure of section B is replaced by the style found in section A.
 - j. The doubling, however, is not now limited to octaves and fifths. Other intervals share in the doubling.
 - a'. The first fugue consists of three expositions, two episodes and coda. The episodes most generally utilize the music of the subject.
 - b'. The first exposition of the subject is in the order of: cello, violin II, viola and violin I.
 - c'. The first three subject statements follow the traditional manner in answering the fugue subject. The last statement by the first violin, is at the interval of the fourth.
 - d'. The first episode shows a reference to the doubling technique employed in the prelude, the viola part being doubled in the cello part at the interval of a fifth.
 - e'. The second exposition is longer than the first one as it consists of two sections each containing three subject statements. The second statement is given a third lower than the first. In the first section, the order of statements is: violin I, violin II, viola, cello. In the second section the order of statements is reversed.
 - f'. The second episode is short in duration.
 - g'. The third exposition shows a stretto device being employed between the subject statements in the second violin and va.

- c. Randall Thompson's String Quartet in d minor is of an entirely different nature than the Harris work. (See selection No. 24 in recordings of string quartets. It consists of four movements:

I	SONATA	-ALLEGRO	form
II	RONDO	"	"
III	RONDO	"	"
IV	FREE	"	"

1. Analysis of the second movement:

- Intimate cooperation between the four instruments with the first violin being the leading instrument.
- The main theme and major portions of this movement are built on phrases of four measures each.
- Although the main melody has a pentatonic flavor, functional harmony is used throughout.
- A device typical of many classical slow movements, that of using sustained or repeated chords, is utilized here.
- Bitonality is employed at the height of the passionate elaboration of the cantilena of this elegy. It is built on two closely related keys, c and g minor.

2. Analysis of the third movement:

- The third movement features a virtuosity that is based on close instrumental cooperation, differing from the second movement which is intimate, yet passionate, in nature.
- This movement is a lively SCHERZO in RONDO form: A B A B' A and Coda.
- The RONDO theme (A) is of rhythmic nature while the episodes (B & B') are trios of a lyric, melodic, sustained nature.
- The episodes form absolute contrasts to the A theme.
- In the second episode or TRIO (B'), figures from the RONDO theme are inserted.
- The third statement of the RONDO theme is performed by all strings, pizzicato.
- The Coda makes use of thematic material taken from the TRIO.
- The piece concludes with fragments from the RONDO theme.

- d. Aaron Copland's Sextet for String Quartet, Clarinet and Piano represents a work in which the declamatory chamber music style has found its prototype. (See selection No. 1 in recordings of sextets). It is completely different from the contrapuntal writing of Roy Harris and the melodic writing of Randall Thompson, featuring motivic rather than melodic elaborations.
- The first movement consists of continually repeated figures made up of broken chords. The tones employed in these broken chords are widely spaced so as to utilize the full range of the participating instruments.
 - written in a constantly shifting metre, its musical idiom, sometimes playful, sometimes frantic, is emphasized.
 - According to Copland's biographer, Arthur Berger, this sextet is much better known than its original version which was written in form of a short symphony.

Suggested readings:

Barton:	58-59, 114, 147, 188ff.	Bernstein:	146-150, 160-163, 202-206
Copland:	76-77	Darrell:	142- 153
Finney:	84-94, 128-131, 135-136	Fishburn:	44, 47
Kinsella:	107- 109, 119	Liepmann:	22, 29, 38, 87, 244, 277, 314
Machlis:	303-305, 341-346, 545	McKinney:	222-235
Newman:	8-10, 71-72, 112-114, 196-	Tischler:	261, 283-285, 393

E. Chamber Music Composers:

A. Baroque Period.

Mostly solo sonata and trio sonata, chamber and church sonata. The sonata in the Baroque era is an entirely different form and style than that which was developed in the Classical period.

Principal Composers:

1. Italy:

Giovanni Vivaldi (c.1644- 1692); G. Torelli; A. Corelli; A. Vivaldi; G. Tartini; P. Locatelli; G. B. Pergolesi.

2. Germany:

Johann Rosenmüller (1620-1684); Heinrich von Biber; (famous for scordatura writing in his BIBLICAL SONATAS); G. P. Telemann.

J. S. Bach: 6 sonatas and suites for unaccompanied violin

" " " " " " cello

6 solo sonatas for violin and figured bass

6 suites for violin and figured bass

6 flute sonatas

2 trio sonatas

3. England:

H. Purcell; G. F. Handel.

4. France:

François Couperin (b. Paris, 1668- 1733; Jean Marie Leclair (1697-1764).

B. Classical Period.

The most important medium in classical chamber music is the string quartet. Combinations less extensively employed are the mixed quartet (three strings and one other instrument, usually piano, flute, or oboe), string trio, mixed trio, string quintet and mixed quintet (string quartet plus piano, flute or oboe).

Principal Composers:

1. String Quartet:

Luigi Boccherini (b. Italy, 1743- 1805) (91 quartets); F. J. Haydn (83)

W. A. Mozart (26); L. van Beethoven (16).

2. Violin Sonata:

Least important of the classical chamber music media.

F. J. Haydn (12); W. A. Mozart (35)

3. Keyboard Sonata:

Domenico Paradisi (B. Italy, 1710-1792). Composed twelve keyboard sonatas which show a transition from the older baroque binary plan of movement to the classical developed ternary (SONATA-ALLEGRO) form.

Three sons of J. S. Bach, C. P. E. Bach, Wilhelm Friedemann, and J. C. Bach are important figures in the development of the classical keyboard sonata.

The keyboard sonatas of F. J. Haydn (52) and W. A. Mozart (c. 25) are usually three movement works. The sonatas of Muzio Clementi (b. Italy, 1752- 1832) lead up to the more advanced sonata style of Beethoven (four movements), whose 32 piano sonatas are the culmination of that form.

C. Nineteenth Century Chamber Music:Principal Composers (in part):

L. van Beethoven; F. Schubert; R. Schumann; F. Mendelssohn; J. Brahms; C. Franck; Gabriel Faure (b. France, 1845- 1924); V. d'Indy; M. Reger.

D. Twentieth Century Chamber Music:Principal composers (in part):

C. Debussy; M. Ravel; Arnold Schoenberg (b. Vienna, 1874- 1951); A. D. Berg; A. Roussel; I. Stravinsky; S. Prokofieff; Anton von Webern (b. Vienna, 1883- 1946); P. Hindemith; R. Vaughn Williams; Bela Bartok (b. Hungary, 1881- 1945); Manuel de Falla (b. Spain, 1876- 1946); Francesco Malipiero (b. Italy, 1832-); H. Villa-Lobos.

F. American Contemporary Chamber Music:a. Piano Sonatas:

- | | | |
|---------------------------|---|----------------------|
| <u>1. Antheil, George</u> | <u>Piano Sonata No. 4</u> | Alco LP 1007 |
| <u>2. Barber, Samuel</u> | <u>Piano Sonata (Horowitz)</u> | Vict. LM 1113 |
| <u>3. Bloch, Ernest</u> | | |
| <u>4. Copland, Aaron</u> | <u>Piano Sonata (Bernstein)</u> | Cam. 214 |
| <u>5. Ives, Charles</u> | <u>Sonata No. 2 (Conchord Sonata)</u> | (John Kirkpatrick) |
| | <u>Col. LP ML-4250</u> | |

b. Violin Sonatas:

- | | | |
|------------------------------|---|---------------|
| <u>1. Bartok, Bela</u> | <u>Sonata for Violin Unaccompanied</u> | |
| | <u>(Gitlis) Vox 9020</u> | |
| | <u>Sonata # 1 for Vln. & Piano</u> | |
| | <u>(Stern, Zakin) Col. 3ML 4376</u> | |
| | <u>Sonata # 2 for Vln. & Piano</u> | |
| | <u>(Druian, Simms) Merc. 70000</u> | |
| <u>2. Bloch, Ernest</u> | <u>Sonata for Vln. (Heifetz, Bay)</u> | Vict. IM 1861 |
| <u>3. Copland, Aaron</u> | <u>Sonata for Vln. & Piano 1943</u> | |
| | <u>(Lack, Hambro) Alleg. 33</u> | |
| <u>4. Cowell, Henry</u> | <u>Sonata # 1 for Vln. & Piano</u> | |
| | <u>(Szigetti, Busotti) Col. 3ML 4841</u> | |
| <u>5. Dello Joio, Norman</u> | <u>Variations and Capriccio for Vln. & Piano</u> | |
| | <u>(Travers, Dello Joio) Col. 3ML 4845</u> | |
| <u>6. Harris, Roy</u> | <u>Sonata for Vln. & Piano</u> | |
| | <u>(Gingold, Harris) Col. 3ML 4842</u> | |
| <u>7. Hindemith, Paul</u> | <u>Sonata # 1 for Vln. & Piano in D Major op. 11</u> | |
| | <u>(Lack, Hambro) Alleg. 33</u> | |
| | <u>Sonata in E major for Vln. & Piano</u> | |
| | <u>(Posselt, Sly) Acad. 304</u> | |
| <u>8. Ives, Charles</u> | <u>Sonata # 1 for Vln. & Piano</u> | |
| | <u>(Field, Mittman) Lyric 17</u> | |
| | <u>Obverse side Sonata # 3 for Vln. & Piano</u> | |
| | <u>Sonata 32 for Vln. & Piano (Travers)</u> | |
| | <u>(Herz) Col. ML 2169</u> | |
| <u>9. Martinu, Bohuslav</u> | <u>Sonata for 2 Vlns. & piano (M. & W. Schweyda, Behr)</u> | |
| | <u>Urania 5004. Obverse side Sonatina for same.</u> | |
| <u>10. Piston, Walter</u> | <u>Sonata for Vln. & Harp (Enoch, Balsam)</u> | Decca 9541 |
| | <u>Sonatina for Vln. & Harpsichord (Schneider, Kirkpatrick)</u> | Col. 3ML 4495 |

- c. Cello Sonatas:
1. Barber, Samuel Sonata for cello and piano, Op. 6 (Garbousova, Kahn, Thompson) Concert Hall 1092
 2. Bartok, Bela Rhapsody #1 for Vln.& orch. cello (Starker) 4846
Bartok 306
 3. Berger, Arthur Duo for cello & piano (Greenhouse, Makas) Col. 3ML
 4. Hindemith, Paul Sonata for cello & piano Op. 11 #3
(Starker, Pommer) SPA 8
 5. Philipps, Burrill Sonata for cello & piano
(C. Stein, Philipps) SPA 54
- d. Flute Sonatas:
1. Foote, Arthur A Night Piece for Flute & String Quartet
(Baker, String Quar.) Decca 4013 4339
 2. Hindemith, Paul Sonata for Flute & Piano (Kincaid, Sokoloff) Col. ML
Sonata for Two Flutes, Op. 31 # 3 (Baker, Bennett)
Ox. 103
 3. Kenman, Kent Night Soliloquy (Eastman Rochester Symph. Orch.)
(Hanson) Merc. 40003
 4. Martinu, Bohuslav Sonata for Flute & Piano (Leroy Reeves) EMS 2
 5. Piston, Walter The Incredible Flutist, Ballet Suite (Festival Concert
Orch.) Cam. 145
 6. Rogers Soliloquy for Flute and Strings (Eastman Rochester
Symph. Orch.) (Hanson) Merc. 40003
- e. Piano Trios:
1. Bartok, Bela Contrasts for Vln., Clar., & Piano (Mann, Drucker,
Hambro) Bartok 916
 2. Copland, Aaron Trio, Vitebsk (Oklahoma Univ. Trio) Univ. 1
 3. Dahl, Ingolf Concerto a Tre (Lurie, Shapiro, Gottlieb) Col. 3ML 4493
 4. Ives, Charles Largo, Trio for Vln., Clar., Piano (Magaziner, Weber,
- f. String Quartets:
1. Barber, Samuel Quartet in D Major, Op. 11 (Strad. Str. Qu.) Strad. 602
 2. Bartok, Bela Quartet #1 in a minor, Op. 7 (Julliard Str. Qu.)
Obverse side Quartet #2 in a minor, Op. 17 (same)
and many other recordings.
 3. Bloch, Ernest Quartet #2 (Musical Arts Qu.) Vang, 437
Quartet #3 (Griller Str. Qu.) London LS 840
 4. Cage, John Quartet (New Music Str. Qu.) Col. 3 ML 4495
 5. Creston, Paul Quartet for Str. (Hollywood Str. Qu.) Cap. P 8260
 6. Foss, Lukas String Quartet in G (not recorded)
 7. Harris, Roy Quartet #3 Col. MM 450 (4- 78 rpm records)
 8. Harrison Suite #2 for Str. Qu. (New Music Str. Qu.) Col. 3 ML 4491
 9. Hindemith, Paul Quartet #1 in f minor, Op. 10 (Stuyvesant Str. Qu.)
Philh. 100
Quartet #3, Op. 22 (Hollywood Str. Qu.) Cap. P 8151
Quartet #4 Op. 32 (Guilet Str. Qu.) Con. H all 1086
 10. Imbrie, Andrew Quartet in Bb Major (Julliard Str. Qu.) Col. ML 4844
 11. Kreisler, Fritz Quartet in a minor (Stuyvesant Str. Qu.) Philh. 107
 12. Martinu, Bohuslav Quartet #6 (Walden Str. Qu.) WCFM 14
 13. Mennin, Peter Quartet #2 (Julliard Str. Qu.) Col. 3ML 4844
 14. Nixon Quartet #1 (Calif. Str. Qu.) Music Lib. 7005
 15. Palmer, Robert Quartet for Piano & Strings (Kirkpatrick & Walden Str.
Qu.) Col. 3ML 4842

16. Piston, Walter String Quartet Nos. 1&2 (not recorded)
 17. Riegger, Wallingford Quartet #2 (New Music Str. Qu.) Col. 3ML 4494
 18. Schumann, William Quartet Nos. 3&4 (Julliard Str. Qu.) Col. 3ML 4493
 19. Stravinsky, Igor Three Pieces for String Quartet, 1914 (New Music Str. QU.) Bartok 901
 20. Thomson, Randall Quartet in d minor (Gullét Str. Qu.) Con. H all 1092
 21. Thomson, Virgil Quartet #2 (Juilliard Str. Qu.) Col. 4ML 4987

g. Quintets:

1. Bloch, Ernest Quintet for Piano & Strings (Chigi Qu.) Lon, LLP 123
 2. Carter, Elliot Quintet for Woodwinds (New Art Wind Qu.) Classic Ed. 2003
 3. Diamond, David Quintet for Flute, String Trio & Piano in Bb Major (Not recorded)
 4. Fine Partita for Woodwind Quintet (New Art Wind Qu.) Classic Ed. 1003 2003
 5. Goeb Quintet for Woodwinds (New Art Wind Qu.) Classic Ed.
 6. Hindemith, Paul Quintet for Winds (Fine Arts Wind Players) Cap. P 8258
 7. Moore, Douglas Quintet for Clar. & Str. (Oppenheim, New Music Str. Qu.) Col. 3ML 4494
 8. Piston, Walter Quintet for Piano & Str. (Piston, Walden Str. Qu.) WCFM 14
 9. Toch, Ernst Quintet Op. 64 (Toch, American Art Qu.) Alco 1212

h. Sextet:

1. Copland, Aaron Sextet for String Qu., Clar., & Piano (Julliard Str. Qu., Oppenheim, Hambro) Col. 3ML 4492.

THE OPERA

Opera is the most distinguished and most spectacular kind of both vocal and instrumental music. It is a dramatic representation whose action is combined with music. In addition to the drama, dance and painting, design and sculpture and architecture are utilized in order to create one of the most complex forms of any creative art.

A. History of the Opera:

Period

Classical Period in Greece
(5th century B.C.)

Music and Drama

tragedies written by Aschylos, Sophokles, Euripides. In chorus parts music and dance used.

Hellenistic, Alexandrian period
and Roman Empire
(3rd century B.C. to 3rd century
A.D.)

musical comedies. Incidental music for parades, triumphant returns of consuls, arena fights.

Middle Ages (10th to 15th century)

liturgical drama in connection with celebration of Roman Catholic Mass. Rise of miracle and mystery plays, first in nave of church, later on outside, first in Latin, then in the vernacular tongue. Secular elements introduced into religious play.

16th century

At the end of the century, modern opera originates in Italy by imitating performance practices of chorus in ancient Greek drama. First operas consisted almost exclusively of series of recitativos only. (PERI's EURIDICE in Florence, ca. 1600)

17th century

Recitativo sections become punctuated by arias. Aria singing since then has become an important vehicle to fame for (Italian) opera singers. Specially built opera houses which allow the use of scenic perspective. Pompous productions. Castrati singers. Opera entirely Italianate.

18th century

Still heydays of Italian opera productions. As protest against latter, folk operas originate in various European countries:

Italy:	<u>opera buffa</u>
France:	<u>opéra comique</u>
England:	<u>ballad opera</u>
Germany:	<u>Singspiel</u>
Spain:	<u>zarzuela</u>

Opera reform by Gluck. Very important operas by Mozart. Desire for national expression in opera.

19th century

Century of nationalism in opera;

Italy: Bellini, Donizetti, Puccini,
Verdi.

Germany: Weber and Wagner (music drama)

France: Auber, Bizet, Gounod

Russia: Glinka, Mussorgsky, Tchaikowsky.

20 the century

Crisis of traditional opera writing.

Rise and important role of American opera.

B. Terminology:

Aria

elaborate solo song with instrumental accompaniment, usually in the form of the
DA CAPO ARIA: A B A

Arietta

solo song, smaller in extension than the aria, usually in A B form. Arias or ariettas carry sometimes special names such as: BARCAROLE, CANZONETTA, CAVATINA, HABAÑERA, LIED.

Arioso

in the style between an elaborate solo song (aria) and musical recitation (recitativo). It uses frequent changes of meter and of melodic patterns.

Ballet

elaborate art dances which are inserted in operas.

Bel canto

art of beautiful singing as exemplified by Italian opera singers.

Chorus

various kinds of choral organizations: Boys' choir, women's choir, men's choir, mixed choir.

Duet

composition for two singers

Ensemble

joined performance of soloists (and chorus)

Overture

instrumental opening of opera: 2 types:
the PROGRAMMATIC overture
the NONPROGRAMMATIC overture

the PROGRAMMATIC overture refers to the program of the opera, to its plot. Sometimes it quotes with anticipation some of the more important arias or themes of the opera to come.

the NONPROGRAMMATIC overture introduces us into the general atmosphere of the opera. It is also sometimes just only the interpretation of theatrical festivity, crowd happiness, gay rhythms and rich instrumentation.

Quartet

composition for four singers

Recitativo

very important device of recitation. It consists of vocal writing which imitates speech. Its purpose is to describe action, to indicate background information, to create atmosphere for things to happen and to form contrasting links between the arias and ensembles of the corresponding opera.

Recitativo secco:

the term secco (dry) refers to the kind of accompaniment which is used with this recitativo. It consists of occasional chords which are to keep the singer in pitch and which are to guide him from one change of key to the next.

Recitativo accompagnato

stress is laid on a more elaborate instrumental accompaniment which describes sometimes musically the contents of the text of the recitativo.

Terzet

composition for three singers

C. Analysis of the first Act of the Comic Opera (Opera Buffa) THE MARRIAGE OF FIGARO (LE NOZZE DI FIGARO) by Wolfgang Amadeus Mozart

Overture:

Presto

Duple Meter

Non programmatic, written in SONATA-ALLEGRO form. It sets the mood for the opera and establishes at the same time the atmosphere of buoyant happiness.

No. 1 : duet
persons:

Allegro

4/4 meter

Susanna, a chambermaid (soprano lirico)

Figaro, barber and valet (basso buffo)

action:

Susanna is in front of a mirror and tries on a hat. Figaro paces up and down the floor, measuring it for a future bedroom once they are married.

music:

bass solo first, then soprano solo, then both forming together a duet. Persons and their activities are characterized by the choice of musical phrase writing:

Figaro, pacing up and down: short motives

Susanna: longer phrases of feminine and lyric quality.

Accompanying harmony is of simple nature.

Orchestra likes to double the melodies.

recitativo I :

persons: the same
 action: the same
 music: recitativo secco in dialoguw form between Figaro and Susanna. A few accompanying chords in order to indicate pitch, to separate one text phrase from the following, to underline the highest climax of the melody.

No. 2: duet:

allegro duple meter

persons: the same
 action: comic situation which results from Susanna telling Figaro that his Lordship intends to court her.
 music: Longer than first duet; organization, however, similar. Figaro, again, begins with his solo. This is imitated by Susanna. Delicate orchestration, mostly strings. In the middle of the duet there is a short secco part (ASCOLTA- NOW LISTEN) in which no instruments are used. Now Susanna begins with her solo, a new and expressive tune. It is doubled by the orchestra. Figaro repeats it. Both voices are put together.

recitativo II:

persons: the same
 action: Susanna awakens jealousy in Figaro by telling him about the count's intentions with her. Furthermore she tells him about the music master Basilio who teaches her how to sing and informs her of the count's procedures.
 music: recitativo secco in dialogue fashion between Susanna and Figaro. Very long. Subdivided into two sections.
 First section: S. and F. almost on level of speech.
 Second section: F. alone. Melodic line more interesting.

No. 3: cavatina

allegretto and presto 3/4 and 2/4 time

persons: Figaro alone
 action: Figaro's manifestation of love for Susanna, of disdain for the count.
 music: solo DA CAPO ARIA, i.e. the first part A is repeated at the end. Second part B forms a rhythmic contrast with the first although its main motives are derived from it. Melodies are of vigorous nature. Accompanying orchestra plays all the time in STACCATO fashion.

recitativo III:

persons: Bartolo, a physician; Marcellina, housekeeper for the countess.
 action: Both plan to frighten Susanna from the count and force Figaro to marry Marcellina, an old acquaintance of Bartolo. Bartolo is very eager to do since as Figaro succeeded once to prevent him from marrying Rosina.
 music: pure secco.

No. 4: aria

allegro con spirito 4/4 time

persons: Bartolo
 action: Bartolo boasting of taking revenge from Figaro.
 music: DA CAPO VENGEANCE ARIA. Full of virtuosity. The latter is shown in the choice of large melodic intervals for the interpretation of the word VENDETTA (VENGEANCE), for the range over an oct-

ave at the words L'OBBLIAR L'ONTE, GLI OLTRAGGI È BASSEZZA È
OGNORVILTA (What I forget so deadly an outrage, I'm no coward
to stoop so low.) Virtuoso and buffo character are present above
all in the contrasting B section. It is full of rapid singing
(PARLANDO) and clear enunciation, a device which is very frequent
in Italian comic operas and has become very well known through
Rossini's BARBER OF SEVILLE.

recitativo IV:

persons: Marcellina, Susanna.
action: Both quarrel over Figaro.
music: secco.

No. 5: duettino

allegro 4/4 time
persons: the same
action: the same
music: little duet is based on one motive only. Marcellina begins
first, Susanna repeats. Then both voices are not combined, but
continue to sing in dialogue fashion: one voice sings while
the other gets ready to answer; a fine musical device how to
portray these two personages in their quarrel for one man.

recitativo V:

persons: Susanna and Cherubino, a page.
action: Cherubino asks Susanna to help him to get the count to reinst-
ate him as the page to the countess.
music: secco in dialogue fashion.

No. 6 : aria

allegro vivace duple meter
persons: Cherubino
action: declaration of love (to any woman)
music: aria written in ABAC' form. The A parts are kept like a sentime-
ental serenade. Accompaniment is similar to that of guitars.

recitativo VI:

persons: Susanna, count Almaviva, a nobleman from Seville and Cherubino.
action: Cherubino hides and sees how the count tries to make love to
Susanna. Enters Basilio. The count hides behind the chair.
Cherubino runs around, jumps into a chair which is covered by
Susanna by a dress. Basilio teases Susanna about Cherubino,
talks about the latter and the countess. The count can not
bear it any longer and emerges from his hiding place.
music: secco in dialogue form.

No. 7: terzet

allegro assai 4/4 time
persons: Susanna, Basilio, the count.
action: " Tis disgraceful", says the count, Susanna, after having rec-
overed from a spell of fainting, asks the count to forgive
Cherubino. The count replies that he discovered Ch. the other
day hiding in Barbatino's room. To exemplify his words he pulls
the cover from the chair, and there is---Cherubino himself. Conf-
usion is the consequence of this latest complication of the
plot.
music: short orchestral introduction. First a solo of the count (bass),
then of Basilio (tenor), finally of Susanna. In all three cases
the motives used are similar, one to the other; the accomp-

animent patterns are, however, different. By means of these accompaniment devices, the count, Basilio and Susanna are designed in music with accuracy.

Accomp device for the Count Accomp for Basilio

Accomp for Susanna

Later all three voices appear in alternative conversational fashion. Basilio (tenor) and the count (bass) sing a duet. A solo of Susanna follows, continued by another duet combination by Basilio and the count. Again a solo by Susanna. Recitativo accompagnato devices are used for the narration.

recitativo VII:

persons: count, Basilio, Cherubino, Susanna.
 action: clarification of the situation is achieved by Cherubino assuring the count that he did the best not to listen to the conversation between Susanna and the count.
 music: secco.

No. 8: chorus

persons: allegro 6/8 time
 action: peasants, followed by Figaro.
 music: peasants sing praise to the count.
 fast chorus part for mixed voices. Orchestra accompaniment in full. Every two or four measures the chorus sings in forte or piano.

recitativo VIII:

persons: count, Figaro, Susanna and crowd.
 action: Figaro tries to take advantage of the situation by telling the count that he is going to get married to Susanna right now. The count does not give in, he rather suggests that the marriage should take place at a later date "with all proper pomp."
 music: secco.

No. 8a: chorus

allegro 6/8 time
 chorus part of No. 8.

recitativo VIIIa:

persons: the count, Figaro, Susanna, Basilio, Cherubino.
 action: the count pardons Cherubino. He gives him a commission in his regiment under the condition that he leave immediately.
 music: secco.

- d. The first German opera, Mozart's The Magic Flute is called by its composer a FAIRY TALE PLAY and not an opera.
- e. The Magic Flute reveals other outstanding features characteristic for the German opera:
1. tendency toward symbolism: Queen of the Night stands for Maria Theresa, Habsburg empress and enemy of free masonry, Tamino stands for Joseph II, Habsburg emperor, Pamina for the Austrian people.
 2. tendency toward philosophical or metaphysical meanings: Mozart enhances ideals and moral quality of masonry.
 3. folksong numbers are inserted.
 4. orchestral music shows symphonic qualities.
 5. nature nearness is present with the personality of Papageno.
 6. stress on sentimentalism.
- f. Weber's operas elaborate considerably more characteristic trends. In his Der Freischuetz (The Freeshooter) we observe:
1. a great deal of nature music: chorus of the hunters, dances of the peasants, the Wolf's Glen scene.
 2. high morals are maintained by the presence of the monk, the final triumph of the good over the evil.
 3. arias similar to folksongs of purely Germanic sentimental attitude.
 4. ariosos adapted to the dramatic situation.
 5. symphonic quality of orchestra treatment.
 6. like in The Magic Flute, spoken word used (Wolf's Glen scene).

3. French Opera

- a. French opera always in immediate contact with drama.
- b. At its early stages influenced by Italian opera and by court Ballet (BALLET DE COUR) of the ROI SOLEIL (Louis XIV).
- c. Also influenced by dramas as written by Corneille and Racine.
- d. recitativo in French opera comes close to French diction in general.
- e. rhythmic impetus.

E. Opera in America

1. History

- a. In eighteenth century America ballad opera performances in Charleston (S.C.), Philadelphia, New York were frequent.
- b. Favorite ballad operas were:

<u>Gay - Pepusch's</u>	<u>Beggar's Opera</u>
<u>Aston's</u>	<u>Fool's Opera</u>
- c. At the beginning of the nineteenth century operatic performances of the contemporary European repertory were frequent in New Orleans.
- d. Later during the nineteenth century operatic performances were realized by famous troupes and companies:

<u>GARCIA troupe</u>	New York	1825
<u>MONTRESSOR troupe</u>	"	1832
<u>ARTISTS'S UNION OPERA COMPANY</u>	"	1849
- e. repertory of these companies consisted of Italian and German operas. (Notice the Wagner craze in the second half of the nineteenth century).
- f. Early operas by American composers:

<u>James Hewitt:</u>	<u>Tammany</u>	1794
<u>William H. Fry:</u>	<u>Leonora</u>	

2. Gian Carlo Menotti

- a. greatest living music dramatic personality in America.

- b. analysis of the first scene of the first act of Menotti's musical drama : The Consul.

Six Musical Sections:

- Section I: French chanson, presented in A A' form. Followed by recitativo which has same chanson tune for accompaniment. Function of chanson that of old opera overture to create mood and tension.
- Section II: Recitativos, ariosos and duets, concluded by long instrumental interlude. In latter panic and hurry are illustrated by a frequently changing meter.
- Section III: Expressive Da Capo aria for contralto followed by long recitativo in dialogue fashion.
- Section IV: Dramatic " heart " arioso of policeman. Orchestra intones " heart " theme after arioso (similar to a blues)/
- Section V: Recitativos, ariosos and duets.
- Section VI: Climax of scene I. Begins as a solo aria, is extended to a terzet. Italianate operatic glamour. Instrumental postlude includes " heart " theme of Section IV. This theme the very essence of the whole scene.

- c. analysis of portions from the television opera Amahl and the Night Visitors.

Seven Musical Sections:

- Section I : Programmatic overture which consists of a short instrumental introduction followed by a longer instrumental prelude built on the ABA form. In the introduction two motives are shown which are used later in the play. The A part of the prelude is a bagpipe melody. The B section shows a new motive with echo interruptions of calls between mother and son. The repeated A part is abridged, a shortened B part and the echo calls are added.
- Section II: Complex; consisting almost exclusively of recitativos. First dialogue recitativo is a school example for a good recitativo in the English language. It is followed by an instrumental interlude in which music describes effectively the hobbling motion of Amahl. A monologue recitativo follows which is written in trio fashion: the voice of the boy makes up the first voice while two instrumental parts, those for violin and harp, constitute the two lower voices. A Long arioso part of Mother is built around " Oh, Amahl! " exclamations.
- Section III: Solo lullaby arietta of Amahl in A A' A'' fashion. A'' is a duet.
- Section IV: After short instrumental introduction terzet of The Three Kings. Tone painting at the word " cold " . Effective harp glissando, followed by a violin pizzicato line interrupts the terzet. This line is of great importance for the next section. Barbershop quartet effects.
- Section V: Beforementioned pizzicato theme used both in ascending and descending fashion in order to describe Amahl's going to the door and running back

to his mother. Skilful use of descriptive musical patterns. Between the various pizzicato statements dialogue recitativos between mother and son are inserted.

Section VII: Instrumental section which represents The March of The Three Kings.
ABAB form.

Section VII: Recitativos seccos and ariosos between Amahl and The Three Kings.

§. Other Opera Composers in America

a. Kurt Weill

1. In his DOWN IN THE VALLEY folk tunes are used within the frame of orchestra and chorus treatment as it is customary in popular music.
2. Parts of soloists elaborate upon variants of folk tunes.
3. Written for college performances.

b. George Gershwin

1. PORGY AND BESS is a truly American folk opera.
2. Gershwin's greatest contribution to American music.
3. Utilization of spirituals and street cries.
4. Famous opening lullaby aria "SUMMERTIME".

F. Suggested readings:

Bernstein:	118-120, 129-132, 158-159, 230-233, 292-298, 306-319, 320-326, 356-357, 395-396.
Copland:	121-134
Darrell:	112-124
Finney:	253 - 272
Fishburn:	177-179; 204-207, 208-213, 222-224.
Machlis:	206-258, 399-400, 455-456, 415-416, 315-321.
Mc Kinney:	435 - 462
Newman:	239 - 249, 259-260
Stringham:	70-99
Tischler:	114 - 149

G. Chronological listing of operas and their composers:

Claudio Monteverdi (1587 - 1643)

Italian composer who played an important role in the development of early opera and "Nuovo Musiche". He was also an outstanding composer of madrigals.

Orfeo (1607)

Arianna (1608)

Il combattimento di Tancredi e Clorinda (1624)

Il ritorno d'Ulisse (1641)

L'Incoronazione di Poppea (1642)

Alessandro Scarlatti (1659 - 1725)

One of the founders and the leading composer of the Neapolitan school of opera, a group which added many significant contributions to operatic form.

La Rosaura (c. 1690)

Teodora (1693)

Tigrane (1715)

Griselda (1721)

Jean Baptiste Lully (1632 - 1687)

One of the first composers of legitimate French opera. He was born in Florence but spent the greater part of his life in France where he became the musical director and chief composer to the court of Louis XIV and the first to introduce ballets into the opera.

<u>Cadmus et Hermione</u>	(1673)	
<u>Atys</u>	(1676)	
<u>Amadis de Gaule</u>	(1684)	
<u>Armide et Renaud</u>	(1686)	
<u>Ballet de la Nuit</u>	(1653)	important court ballet
<u>Le Bourgeois Gentilhomme</u>	(1670)	a comédie-ballet written in collaboration with Moliere.

John Gay (1685 - 1732)

English composer famous for his ballad opera which burlesqued the mannerisms of Italian opera seria:

The Beggar's Opera (1728) Music by J.C. Pepusch (1697- 1752)

Giovanni Batista Pergolesi (1710 - 1736)

Founder of the opera buffa school and one of the leading composers of Baroque chamber music.

La Serva padrona (1733) Best example of early opera buffa.
Stabat Mater (c. 1730) Cantata

Christoph Willibald Gluck (1714 - 1787)

One of the chief figures in classical opera and noted for his opera reforms. A German by birth, Gluck wrote in many styles but became famous for his Italian and French operas:

Orfeo ed Euridice (1762)
Alceste (1767)
Paride ed Elena (1770)
Iphigenia en Aulide (1774)
Armide (1777)
Iphigenie en Tauride (1779)

Wolfgang Amadeus Mozart (1756 - 1791)

Die Entführung aus dem Serail (The Seraglio) (1782) culmination of the German SINGSPIEL

Die Zauberflöte (The Magic Flute) (1791)

Idomeneo (1781)

La Clemenza di Tito (1791) peak of the reformed opera seria

La Nozze di Figaro (The Marriage of Figaro) (1786) high point in opera buffa.

Don Giovanni (1787)

Così fan tutte (1790)

Ludwig van Beethoven (1770 - 1827)

Fidelio (1805)

Carl Maria von Weber (1736 - 1826)

Most important representative of German romantic opera.

Der Freischütz (1821)

Euryanthe (1823)

Oberon (1826)

Giacomo Meyerbeer (1791 - 1864)

Born in Berlin, composed many successful Italian operas and reached the peak of his fame with his French " grand spectacle " operas :

Robert le Diable (1831)

Les Huguenots (1836)

Le Prophète (1849)

L'Africaine (c. 1860)

Gioacchino Rossini (1792 - 1868)

Composer of Italian comic operas :

L'Italia in Algeri (1813)

The Barber of Seville (1816)

La Gazza ladra (The Thieving Magpie) (1817)

Mosè in Egitto (1818)

William Tell (1829)

Gaetano Donizetti (1797 - 1848)

One of the leading Italian opera composers of the first half of the nineteenth century.

Lucrezia Borgia (1833)

Lucia di Lammermoor (1835)

La Favorita (1840)

La Fille du régiment (1840)

Don Pasquale (1843)

Hector Berlioz (1803 - 1869)

Benvenuto Cellini (1838)

Les Troyens (1856 - 1859)

Beatrice et Bénédict (1862)

Richard Wagner (1813 - 1883)

Most important figure in German nineteenth-century opera. Attempted a fusion of the arts in his Music Drama and featured the leitmotif.

Rienzi (1840)

Der fliegende Holländer (1841)

Tannhäuser (1845)

Lohengrin (1845)

Tristan and Isolde (1859)

Die Meistersinger (1867)

Parsifal (1882)

Das Rheingold (1854)

Die Walküre (1856)

Siegfried (1871)

Götterdämmerung (1874)

No I. of Der RING DES NIBELUNGEN			
No. II of " " " "	"	"	"
No. III of " " " "	"	"	"
No. IV of " " " "	"	"	"

Jacques Offenbach (1819 - 1901)

German-French composer of many light operas or operettas. His most important work is:

Les Contes d'Hoffmann (1881)

Giuseppe Verdi (1831- 1901)

Greatest nineteenth - century Italian composer.

Rigoletto (1851)
Il Trovatore (1855)
La Traviata (1855)
Aida (1871- 1872)
Othello (1887)
Falstaff (1893)

Georges Bizet (1838 - 1875)

French composer who became famous for one important opera:

Carmen (1875)

Three Italians noted for their typical verismo or realistic style operas:

<u>Ruggiero Leoncavallo</u> (1858 - 1919)	<u>I Pagliacci</u> (1892)
<u>Giacomo Puccini</u> (1858 - 1924)	<u>La Boheme</u> (1896)
	<u>Tosca</u> (1900)
	<u>Madame Butterfly</u> (1904)
<u>Pietro Mascagni</u> (1863 - 1945)	<u>Cavalleria Rusticana</u> (1890)

Richard Strauss (1864 - 1949)

German writing in the post-1900, neo-romantic tradition.

Salome (1905)
Elektra (1909)
Der Rosenkavalier (1911)

Chief composers of Russian national opera, both members of a group known as the " Russian Five".

<u>Michail Glinka</u> (1804- 1857)	<u>A Life for the Tsar</u> (1836)
	<u>Russian et Ludmilla</u> (1842)
<u>Modest Mussorgsky</u> (1839 - 1881)	<u>Boris Godunov</u> (1874)
	<u>Khovanschina</u> (1872- 1880)

Other Russian opera composers :

Nicolai Rimski- Korsakoff (1844 -1908)

Sadko (1894- 1896)
The Golden Cockerel (1906- 1907)

D. Shostakovich

The Nose (1929)
The Golden Age (1930)
Lady Macbeth (1934).

German twelve-tone composers:

Alban Berg: (1885- 1935)

Outstanding disciple of Schoenberg's twelve-tone system of composition.

Wozzek (1925)

Lulu (1937)

Ernest Krenek (1900 -)

Born in Vienna and came to the U.S. in 1938.

Johnny spielt auf (1927) A famous " Jazz " opera

Charles V (1931 - 1933)

Another German composer

Kurt Weill (1900 - 1950)

Came to the U.S. in 1935 but had been influenced by jazz earlier.

Die Dreigroschenoper (1928)

The Rise and Fall of the City of Mahagony (1930)

Igor Stravinsky (1882 -)

Russian by birth, but his interests are varied having spent numerous years in Paris and in the U.S. (from 1935). He has written many compositions influenced by American jazz.

Some of his operas are:

The Story of the Soldier (1918)

The Rake's Progress (1951)

Some of his ballets are:

Firebird (1910)

Petroushka (1912)

The Rite of Spring (1913)

American opera composer:

Gian Carlo Menotti (1911 -)

Came to the U.S. in 1928 and has written for the stage and television.

The Medium (1946)

The Telephone (1947)

The Consul (1950)

Amahl and the Night Visitors (1951) Commissioned by NBS and written especially for television presentation

The Saint of Bleecker Street (1955)

H . Record Appendix

European

1. French

Auber Fra Diavolo (Beilke, Hopf, Bühne, Chorus, Saxon State Orch.)
(Elmendorff) Urania 204

Berlioz La Damnation de Faust (Fournet) Col. 3SL 110

- Bizet Carmen (Stevens, Peerce, Albanese, Merrill, Chorus, RCA Victor Orch.)
(Shaw) Vict. LM 6102
- Debussy Pelleas et Melisande (Micheau, Maurane, Renzil, Chorus, Lamoureux Orch.)
(Fournet) Epic SC 6003
- Delibes Lakme (Robin, DeLuca, Chorus, Paris Opera Comique Orch.)
(Sebastian) London LIA 12
- Gluck Orfeo et Euridice (Berger, Klose, Chorus, Berlin Civic Opera Orch.)
(Rother) Urania 223
- Gounod Faust (Steber, Conley, Siepi, Met. Chorus & Orch.) Col. 3SL 112
- Massenet Thais (Chorus, Paris Natl. Theatre Orch.) (Sebastian) Urania 227
- Meyerbeer L'Africaine (Kurz, DeLuca, Chorus, Orch.) Eterne 485
- Offenbach The Tales of Hoffmann (L'opera Comique) Col. 3SL 106
- 21 German
- Beethoven Fidelio (Mödl, Jurinac, Windgassen, Vienna State Opera Chorus, Vienna
Phil. Orch.) (Furtwängler) HMV 700
- Mozart: Cosi Fan Tutte (Steber, Tucker, Guarrera, Thebon, Chorus, Met. Opera
Orch.) (Stiedry) Col. 4SL 122
Don Giovanni (Stabile, Konetzni, Poell, Vienna Symph. Orch.)
(Swarowsky) Haydn Soc. 2030
The Magic Flute (Lipp, Seefried, Jurinac, Dermota, Chorus, Vienna
Phil. Orch.) (von Karajan) Col. 4SL 115
The Marriage of Figaro (Schwarzkopf, Jurinac, Seefried, London Chorus,
Vienna Phil. Orch.) (von Karajan) Col. 4SL 114
- Strauss, Joh. Die Fledermaus (Pons, Welitch, Tucker, Brownlee, Met. Chorus & Orch.)
(Ormandy) Col. 3SL 108
- Strauss, R. Elektra (Konetzni, Illitsch, Maggio Musicale- Fiorentino)
(Mitropoulos) Cetra 1209
Der Rosenkavalier (Munich State Opera Orch.) (Krauss) Vox 7774
Salome (Göltz, Patzak, Dermota, Kenney, Braun, Vienna Phil. Orch.)
(Krauss) London LL 1038 /39
- Wagner: Götterdämmerung (excerpts) (Schoeffler, Varray, Austrian Symph. Orch.)
(Loibner) Ren. 199- 137 Urania 225
Lohengrin (Steber, Klose, Böhme, Munich State Opera Orch.) (Kempe)
Die Meistersinger (Schwarzkopf, Edelmann, Kunz, Bayreuth Festival Orch.)
(von Karajan) Col. 4SL 117
Parsifal (Bayreuth Festival Orch.) (Knappertsbusch) London LLPA 10
Tannhäuser (Munich State Opera Orch.) (Heger) Urania 211
Tristan und Isolde (Flagstad, Fisher-Dieskau, Thebon, Philharmonia
Orch. & Chorus) (Furtwängler) Vict. LM 6700
Die Walküre (Act I-Love Duet) (Traubel, Darcy, N.Y. Phil. Symph. Orch.)
(Rodzinski) Col. 3SL 105
- Weber, C.M. Der Freischütz (Loose, Poell, Edelmann, Vienna Phil. Orch.)
(Ackermann) London LLPA 5

3. Italian

- Bonizetti Lucia di Lammermoor (Pons, Tucker, Guarrera, Met. Opera Chorus & Orch.)
(Cleva) Col. 3SL 127
- Leoncavallo Pagliacci (Tucker, Amara, Valdengo, Met. Chorus & Orch.) Col. 3SL 113
- Mascagni Cavalleria Rusticana (Callas, Canali, de Stefano, Chorus & Orch.
of La Scala) Angel 3509 or T 35121/22
- Monteverdi Il Combattimento di Tancredi e Clorinda (La Scala Chamber Orch.)
(Sarzognò) Coloss. 1014
L'Incoronazione di Poppea (Zurich Tonhalle Orch.) (Goehr)
Con. H all CHS 1184

- Pergolesi La Serva Padrona (Simonetto) cetra 50036
Puccini La Boheme (Sayao, Tucker, Baccaloni, Benzell, Met. Chorus & Orch.)
 Col. 3SL 101
Madame Butterfly (Steber, Tucker, Valdengo, Met. Chorus & Orch.)
 Col. 3SL 104
La Tosca (Callas, di Stefano, Gabbi, La Scala Orch.) (de Sabata)
 Angel 3508 or T35060/61
- Rossini The Barber of Seville (Simionato, Taddei, Chorus & Orch.) (Previtali)
 Cetra 1211
- Verdi Aida (Simionato, Chorus, Orch.) (Gui) Cetra 1228
Otello (Nelli, Vinay, Merriman, Valdengo, Chorus, NBC Symph. Orch.)
 (Toscanini) Vict. LM 6107
Rigoletto (Tagliavini, Pagliughi, Taddei, Radiotel, Italiana Orch.)
 (Questa) Cetra 1247
La Traviata (Albanese, Peerce, Merrill, NBC Symph. Orch.)
 (Toscanini) Vict. LM 6003
Il Trovatore (Mancini, Lauri-Volpi, Tagliabue, Chorus, Orch.)
 (Previtali) Cetra 1226
4. Russian
- Borodin Prince Igor (USSR Orch.) (Pashaev) Period 552
Glinka Russlan & Ludmilla (Excerpts) (Russian Theatre Orch.) Coloss. 159
A Life for the Czar (Bolshoi Opera Orch.) (Melik-Pashaev) Vang.
 6010-12
- Mussorgsky Boris Godounov (Piragov, Chorus, Bolshoi Theatre Orch.) (Golovanov)
 Coloss. 124/26
- Rimsky-Korsakoff Sadko (Bolshoi Theatre Chorus & Orch.) (Golovanov) Con. Hall
 CHS 1307
- Tchaikowsky Eugen Onegin (Bolshoi Theatre Orch.) Coloss. 127/29
5. English
- Excdrpts from Operas (Martyn Green, Columbia Operetta Chorus & Orch.)
 (Engel) Col. 3ML 4643
- Handel Julius Caesar (Handel Society Orch.) (Goehr) Handel Soc. 18
Acis & Galatea (Handel Soc.) (Goehr) Handel Soc. 2
- Purcell Dido & Aeneas (Flagstad, Mermaid Theatre of London Orch.) (Jones)
 HMV 1007
6. American
- Gershwin Porgy and Bess (Winters, Mathews, Chorus, Orch.) (Engel) Col. AAL 31
Menotti Amahl and the Night Visitors Vict. LM 1701
The Medium (Powers, Alberghetti, Rome Symph. Orch.) (Schippers)
 Merc. MGL 7
The Consul (Powers, Neway) (Engel)
 Decca 101
The Saint of Bleecker Street (Poleri, Lane, Ruggiero)
 (Schippers) Vict. LM 6032
- Weill Down in the Valley (Drake, Wilson) (Levine) Decca 6017
The Threepenny Opera (Lenya S., Merrill, Wolfson, Sullivan)
 MGM E 3121

ORATORIO AND CANTATA, PASSION, MASS AND REQUIEM MASS

A. The Oratorio

1. General

- a. related with the opera, it has arias, recitativos, duets, terzets, quartets, ensemble, choruses and instrumental accompaniment.
- b. it is based on a dramatic text which deals mostly with events taken from the Old and New Testament.
- c. difference between an opera and an oratorio is that the latter is not put in scene but that the dramatic events are narrated by soloists. It is performed in a concert hall or church.
- d. not all oratorios deal with sacred subject matters. Take for instance Haydn's THE SEASONS.

2. Short historical sketch

- a. it originates around 1600 (similar to opera).
- b. first oratorio is written by Cavaleri, a member of that Florentine society, the CAMERATA, which sponsored the birth of the first opera, too. It was called RAPPRESENTAZIONE DEL ANIMA Y DI CORPO.
- c. the name oratorio is derived from the Latin verb orare (to pray)
- d. the first great composer of oratorios was an Italian, Giacomo Carissimi. With one exception (JEPHTA) all of his oratorios were written in Latin with subject matters taken from the Old Testament.
- e. France contributed to oratorio writing with Charpentier (17th century).
- f. Handel in the 18th century became the greatest oratorio writer of all times. (A detailed discussion of his oratorios has been omitted since excellent analyses can be found in the books indicated under " Suggested readings").
- g. Toward the end of the 18th century Joseph Haydn wrote THE CREATION and THE SEASONS.
- h. In the 19th century the oratorios of Mendelssohn, ELIJAH and ST. PAUL should be remembered.

3. An Oratorical Work of the 20th Century

I. Introduction

- a. distinction between recitativos, arias and chorus numbers disappears
- b. device of speaking voices of soloists and of choruses is introduced.
- c. quality of text improves considerably as great poets write librettos for sacred oratorios.

II. William Walton's BELSHAZZAR'S FEAST

This composition has been one of the most successful modern oratorios. It is written for mixed choir, baritone solo and orchestra. Its text consists of a free poetic arrangement of the Belshazzar story and the insertion of the psalm 137: BY THE WATERS OF BABYLON THERE WE SAT DOWN.

- a. introduction is a signal motive given by the brass group.
- b. initial quotation is sung by the four part male choir. There are sections in which all four parts sing in unison. Their interpretation is of rhythmic and declamatory nature.
- c. instrumental interlude (celli and basses in unison) bridges over to the psalm, anticipating the sweeping melody of the BY THE WATERS theme.
- d. The BY THE WATERS melody is sung by a mixed choir. Tone painting at the words WATERS makes this melody one of the catchiest tunes in modern sacred music writing.
- e. instrumental interlude leads to FOR THEY WASTED US (rhythmic). Tempo is increased.
- f. slow and lyrical: HOW SHALL WE SING. Full of melancholy at IN A STRANGE LAND.
- g. instrumental interlude leads to the baritone solo. The soloist sings with the semi-chorus (half the chorus) in the form of a Jewish temple chant, i.e. the soloist begins with his intonation, the semi-chorus answers it (response). Huge soprano climax at the words OH, JERUSALEM: ALEM (Chorus I and Chorus II combined.)
- h. BY THE WATERS section repeated. (This analysis refers to the first section of the oratorio only.)

4. Suggested readings:

<u>Barlow</u>	147 - 148
<u>Bernstein</u>	121 - 125
<u>Fishburn</u>	177 - 178, 185 - 186
<u>Liepmann</u>	217, 247f., 326, 336, 337
<u>Machlis</u>	302 - 303, 402 - 403, 439 - 448
<u>McKinney</u>	151, 153 - 154, 158
<u>Newman</u>	259 - 264
<u>Stringham</u>	97 - 105
<u>Tischler</u>	90 - 98

5. Listing of Oratorios:

a. Beginnings. Principal composers:

Emilio Cavaleri (c. 1550 - 1602) : Rappresentazione di anima e di corpo (1600). Supposedly the first oratorio.

Steffano Landi (c. 1590 - 1658) : Daniel

Domenico Mazzocchi (1592 - 1658) : Querinonia di S. Maria Maddalena

b. Peak of the Baroque Oratorio :

Giacomo Carissimi (1605 - 1674). Established form and style of the seventeenth-century Roman oratorio.

Jephta; Judicium Salomonis; Jonas; Extremum Judicium.

Other composers, continuing the style set by Carissimi:

A. Stradella; A. Scarlatti; Leonardo Leo

Johann Adolph Hasse (1699 - 1783) La Conversione di San Agostino

c. German Oratorio. Principal composers:

Heinrich Schütz (1585 - 1672) Historia der Auferstehung (1623)
Christmas Oratorio (1664)

J.S.Bach (1685 - 1750) Christmas Oratorio (1733- 34) ; Easter Oratorio (1736 ?)

Other composers:

Johann E.Eberlin (1702- 1762),

G. P. Telemann

Johann C.F. Bach(1732 - 1795)

C.P.E.Bach

Der blutschwitzende Jesus

Der Tag des Gerichts (1761)

Die Kindheit Jesu

Die Auferweckung des Lazarus

Die Israeliten in der Wüste (1775)

Die Auferstehung und Himmelfahrt Jesu

(1787) .

4. English Oratorio :

G.F.Handel (1685 - 1759) .Handel was born in Germany but became famous in England where he was the chief composer of operas (43) and oratorios (27) in the Baroque period.

Israel in Egypt (1737); Messiah (1742); Judas Maccabeus (1746); Jephtha (1751).

Other composers:

John C. Smith (1712 - 1795); Charles J.Stanley (1713- 1786);

Thomas Arne (1710 - 1778) Abel (1774); Judith (1764).

5. French Oratorio :

M. A. Charpentier(1634 - 1704)

HISTOIRES SACRÉES: Judicium Salomonis; Filius prodigus ; Le Reniement de St. Pierre ,and others.

6. Nineteenth -Century Oratorio

F.J. Haydn

Il Ritorno di Tobia (1775); Seven Words on the Cross (1797);The Creation (1797); The Seasons(1801).

Other composers:

Ludwig van Beethoven

Ludwig Spohr

F. Mendelssohn

F. Liszt

A. Dvorak

H. Berlioz

C. Franck

V.d'INDY

Sir C.H. H. Parry

E. Elgar

Sir Henry W. Davies

W.F. Walton

Mount of Olives (1800)

Das letzte Gericht

St. Paul (1836); Elijah (1846)

The Legend of St. Elizabeth (1862);

Christus (1866)-

St. Ludmila (1886)

L' Enfance du Christ (1854)

Les Beatitudes (1879),Rebecca (1881)

La Legende de Saint-Christophe

Judith (1838);Job (1892);King Saul(1894)

The Dream of Gerontius(1900)

Everyman (1904)

Belshazzar's Feast (1931)

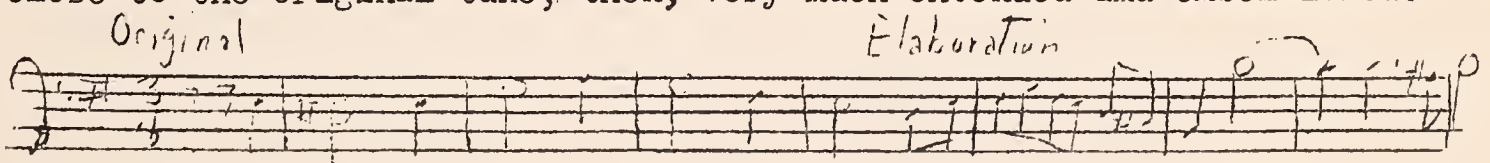
7. Twentieth-Century Oratorio:A. H oneggerLe Roi David (1923)Jeanne d'Arc au Bucher (1934)I. StravinskyOedipus Rex (1927)P. H indemithDas Unaufhörliche (1931).8. American Oratorio:H oratio W. Parker (b. Auburndale, Mass. 1853 - 1919)The Legend of St. Christopher (called a sacred cantata)J. K. Paine; St. Peter8. Oratorio Recordings:Anthems & Oratorio Choruses (Canterbury Choir) MGM E 102Oratorio Choruses (Calvary Chorus) Rossini, Brahms, Mendelssohn, Mozart,H andel; Key 11BachAscension Oratorio (Stutthart Bach Orch.) (Grischkat)
Lyric 34BeethovenMount of Olives (Vienna State Opera Orch.) (Swoboda)
Con. H all CHS 1135BerliozL'Enfance du Christ (Little Orch. Society) (Scherman)
Col 5 SL 199H andelIsreal in Egypt (H andel Society) (Goehr) H andel Soc. 1
Judas Maccabeus (Utah Symph. Orch.) (Abravanel)
Handel Soc. 12H aydnMessiah (London Phil. Orch.) (Boult) London LLA 19
Creation (Vienna Phil. Orch.) (Krauss) Haydn Soc 2005
The Seasons (Vienna Phil. Orch.) (Krauss) Haydn Soc 2027
The Seven Last Words (Mozarteum Orch.) (Messner) Rem
199 - 66KrenekThe Seasons (Hamline U. Choir) (Holiday) New Rec. 306
Lamentations of Jeremiah (Hamline U. Choir) (Holiday)
New Rec. 306MendelssohnElijah (London Phil. Choir & Orch.) (Krips) London LLA 27
St. Paul (Pro Musica Symph. Orch.) (Grossman) Vox 8362MozartThamos, King of Egypt (Pro Musica Orch.) (Reinhardt)
Vox 7350 7008Saint-SaensChristmas Oratorio (San Jose State Chorus) Music Lib.ShostakovitchSong of the Forest (USSR State Chorus & Orch.)
(Stravinsky) Vang. 422StainerThe Crucifixion (Whitehall Choir) (Helliwell) Con Hall
CHS 1110StravinskyOedipus Rex (Cologne Radio Symph.) (Stravinsky)
Col 5 ML 4644The CantataIntroduction

- related to both opera and oratorio: it utilizes arias, recitatives, ensembles, chorus and instrumental accompaniment.
- of much shorter duration than opera and oratorio.

- c. distinction between secular cantata which deals with nonreligious subjectmatter and church cantata.
- d. also distinction between solo and chorale cantata. A solo cantata is a cantata in which soloists are used exclusively. A chorale cantata is a cantata in which the various stanzas of the chorale text are used for all sections of the cantata.
- e. Bach wrote his cantatas for the various Sunday services within the church year. One section of the cantata was usually performed before the sermon; the other, after.

2. Chorale Cantata: J.S. Bach's Cantata No. 4 : Christ Lay in the Bonds of Death.

- a. it consists of an introductory sinfonia and seven verses. It is a set of variations on a basic melody. The Lutheran hymn, CHRIST LAY IN BONDS, is used.
- b. Sinfonia Orchestra Lento
The sinfonia lasts for 14 measures. Mournful mood set for verse interpretations to come.
- c. Verse 1 Mixed Chorus Allegro moderato
Soprano presents the original chorale in long note values (similar to the presentation of the chorale in the beginning of the St. Matthew Passion by the boys choir). The other three voices elaborate on its motivic contents in imitative fashion. At the Hallelujah speed and volume is increased considerably; strings, woodwinds and brass also reaching peak of excitement.
- d. Verse 2 Duet (Soprano and Alto) Andante
Melody is first heard in high woodwinds and low strings against which duet is presented. Both voices elaborate very freely on the chorale tune.
- e. Verse 3 Solo (tenor) Allégro
tenor sings melody in a slightly embellished fashion. Vigorous optimism is emphasized by orchestration: playful violin motive against steady and strong bass progressions.
- f. Verse 4 Chorus Allegro moderato
imitation is used consistently between tenor, soprano and bass while contralto presents chorale in unaltered fashion. Compare this number with the first chorus number.
- g. Verse 5 Solo (Bass) Andante con moto
Bass gives chorale in triple meter. First each verse line is presented close to the original tune; then, very much extended and embellished.



violins carry furthermore effective obligato writing.

- h. Verse 6 Duet (Soprano and Tenor) Andante maestoso
both voices present snatches of original chorale phrases followed by elaborate extensions and embellishments. Throughout the setting, the dotted dance rhythm of the instrumental accompaniment is striking.
- i. Verse 7 Chorale (Mixed Chorus)
The original hymn tune is presented in four part harmony.

3. Solo Cantata : J.S. Bach's PRAISE YE GOD THROUGHOUT CREATION (Cantata No.51)

- a. It consists of an aria, recitativo, another aria and the final chorale.
- b. all four numbers, including the chorale, are performed by one soloist.
- c. composer uses string and brass orchestration at the first and at the second part of the fourth number while second number is written for two violins, viola and continuo.
- d. vocal parts of all numbers show brilliant concert writing.

4. Suggested readings:

<u>Bernstein</u>	106- 108
<u>Finney</u>	295- 315
<u>Machlis</u>	401-402, 429 - 432
<u>Mc Kinney</u>	326, 336
<u>Newman</u>	260-261
<u>Tischler</u>	84- 87

5. Listing of cantatas:

A. Secular Cantata

Early and more frequent than the church cantata in the seventeenth century, especially in Italy.

a. Italian. Principal composers:

Giacomo Carissini (1605- 1674) Roman school

Marc'Antonio Cesti (1623 - 1669). Roman school.

A. Stradella . Wrote 190. Neapolitan school.

A. Scarlatti. Wrote 600.

b. French. Principal composers:

Marc-Antoine Charpentier (1634- 1704)

Jean-Philippe Rameau (1683 - 1764)

B. Church Cantata

a. German. Principal composers:

Heinrich Schütz (1585 - 1672)

Franz Tunder (1614- 1667)

Dietrich Buxtehude (1637- 1707)

Johann Kuhnau (1660 - 1722)

Georg Philipp Telemann (1681 - 1767)

Johann Sebastian Bach (1685 - 1750)

A composer in whom not only the cantata, but many other vocal and instrumental forms became well-known and clearly defined and reached their peak of perfection. Bach wrote approximately 300 cantatas of which some 190 have been preserved.

b. Post-Bach era.

In this period, the cantata merged with the oratorio of which it represents the diminutive or more casual type.

Principal composers:

F.J. Haydn Birthday Cantata (1763).

W.A. Mozart Die Maurerfreude (1785).

L. van Beethoven Der glorreiche Augenblick (1814)

Other composers:

Ludwig Spohr; C.M. von Weber; F. Schubert; R. Schumann; F. Liszt; Sir William

S. Bennett (b. England 1816-1848). J. Brahms; G. Saint-Seans; Sir Arthur

Sullivan; Sir Charles H. H. Parry; V. d'Indy; R. Vaughn Williams.

C. American Cantata Composers

John Knowles Paine (b. Portland, Maine, 1839- 1906)
Phoebus Arise (1882) A Song of Promise (1888).

Dudley Buck (b. Hartford, Conn. 1839 - 1909)
The Voyage of Columbus. The Golden Legend (1880)

H oratio Parker.The Dream King and H is Love.H ora Novissima.

Leo Sowerby. Vision of Sir Launfal (1926); Great is the Lord(1934);
Canticle of the Sun (1943)

6. Cantata Recordings:

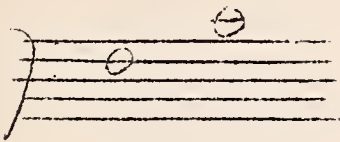
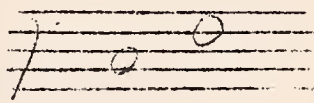
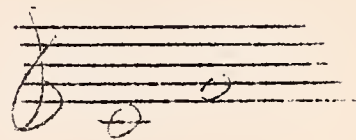
- B ach, J.S. Arias from Cantatas # 41, 42, 60 (Bach Aria Group) (Scheide)
 Vict. IM 6 02 3
- Bach, J.S. Cantatas # 1 "Wie schön leuchtet der Morgenstern" Decca 9671
#4 "Christ lag in Todesbanden" (Lehmann) Decca 7523
#31 "Easter" (Prohaska) (Vienna Chamber Orch.) Bach G 512
#65 "Sie werden aus Saba alle kommen" (Wagner Chorale) Alleg 104
#79 "Gott der Herr ist Sonne und Schild" (Lehmann) Decca 9672
#80 "Ein feste Burg" (Prohaska) Bach G 508
#140 "Wachet auf" (Prohaska) Bach G 511
211 "Coffee" (Allegro Chamber Soc) (B lack) Alleg 3001
"212 "peasant" (Pinkham) Alleg. 3002
- Beethoven Ruins of Athens (Netherlands Phil.Orch.) (Goehr) Con Hall CH S
Brahms Rinaldo (Pasdeloup Orch.) (Leibowitz) Vox 8180 1158
Britten Rejoice in the Lamb (Natl Presbyterian Church Choir) WCFM 4
Buxtehude Jesu meine Freude; Herr; auf Dich (Bontwright) Overtone 6
Handel Italian # 6 & 8, 15, 17, 20 (Netherlands Orch.) (Loorij) Handel
 Sc. 19, 20.
- Haydn Arianna a Naxos. Haydn Soc. 2051
Mozart Cantatas (Vienna Chamber Choir & orch.) (Paumgartner) Epic 3062
Pergolesi Orfeo (Italian Chamber Orch.) (Jenkins) Haydn Soc. HSL 16
Purcell Cantatas (Chamber Orch.) (Hauptmann) Ren. 14
Scarlatti, A. "Sulle Sponde del Tebro" (Scarlatti Orch.) (Paumgartner)
 Coloss. CLPS 1035
- Telemann #1 in C Major "Ye People H arken" Decca 7542

The Passion

1. General History

- a. passion is based on readings of portions of one of the four gospels.
- b. since the 4th century sections from St. Matthew (Chapters XXVI and XXVII) were read at Palm Sunday. Later other days of the Easter week were determined for the reading from the other gospels: St. Luke (chapters XXII and XXIII) for Wednesday; St. Mark (chapters XIV and XV) for Tuesday and St. John (chapters XVIII and XIX) for Good Friday.
- c. story of the gospel was read by the deacon at the altar. The words of Christ were sung to a gospel tone.
- d. In the thirteenth century thereading was done by three persons or the deacon recited at three different pitch levels.

- e. The pitch ranges for the three participants varied according to their liturgical and scriptural function:

EvangelistJesusPeople

- f. Together with pitch differentiation the dramatic quality of the Passion story was emphasized and developed.
- g. The turbæ (people) scenes were represented by chorus parts while both the narrative and the Jesus part were personified by soloists.

2. Two Passion Types

- a. One distinguishes the dramatic and the motet passion. While in the former the words of Peter, John and other persons are performed by soloists, in the motet passion all parts, even those of the narrator (Evangelist) are portrayed by polyphonic chorus settings.
- b. While the motet passion found its best composers in the era before and around the Reformation, the dramatic passion met its deepest interpretation in the two centuries following the Reformation.
- c. The two climaxes reached in dramatic passion writing are found in the passions by Heinrich Schütz and Johann Sebastian Bach.
- d. Schütz's passion works consist of four passions according to the four Evangelists and a passion cantata concerning THE SEVEN LAST WORDS.
- e. The compositions of both composers show contrasts of musical techniques and organization.
- f. Schütz's St. Matthew passion does not show any orchestral participation while Bach's composition uses the full baroque orchestra. Bach uses arias which are based on a non-biblical text while Schütz's works deal exclusively with biblical sources. While the accompanied recitativo is in Bach the vehicle of religious emotionalism, Schütz's unaccompanied recitativo approaches the tone of the Gregorian litany.

3. Johann Sebastian Bach's St. Matthew Passion. Part I.

No. 1: "Come, ye daughters "

double chorus, boys choir, orchestra and organ.

Long orchestral prelude which anticipates bass part of following chorus I.

Chorus I of four mixed voices begins with rich polyphonic elaborations. From time to time Chorus II of four mixed voices interrupts with interrogations like "Whom? How?"

Boys' choir enters in unison with the Passion chorale: O, LAMB OF GOD, MOST HOLY.

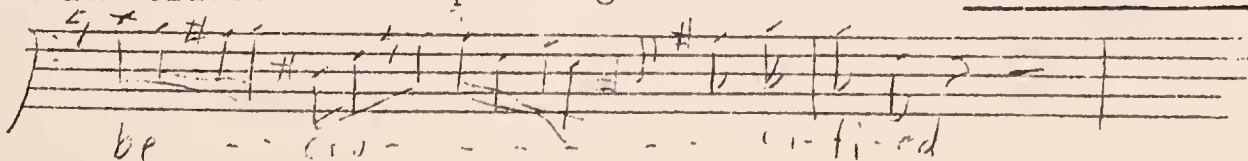
The phrases of the chorale are separated one from the other through long rests.

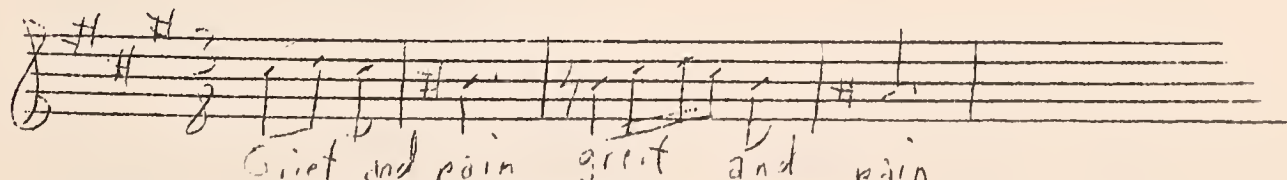
Full and brilliant sonority of chorus and orchestra.

No. 2: "When Jesus had finished"

Recitativo for the Evangelist (tenor) and Jesus (bass).

beautiful effect of tone painting at Jesus' words: "crucified"



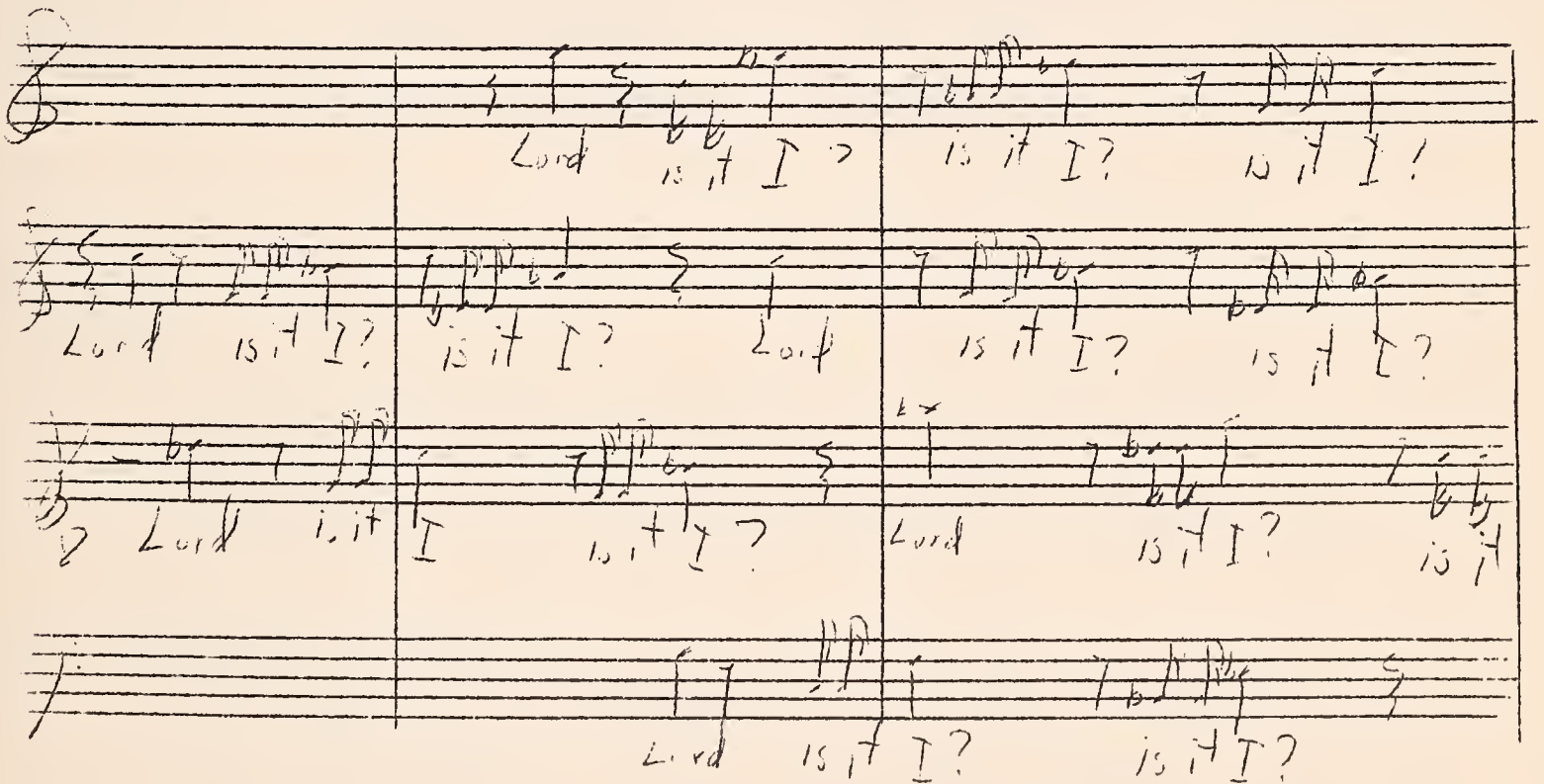
- No. 3: O blessed Jesu
Chorale for 4 parts mixed chorus
 note against note writing, nevertheless pseudo - independent motion in various voices. Note above all the strongly descending curve in the bass part, immediately before the end, at the words, "Thou to make confessions".
- No. 4 : Then assembled the chief priests
Recitativo of the Evangelist
- No.5 : Not upon the feast
Double chorus. (short)
 antiphonal technique; while one chorus terminates or is going to do so, the other chorus enters. Toward the end both groups sing at the same time.
- No.6 : Now when Jesus was in Bethany
Recitativo of the Evangelist. (tenor)
 short.
- No.7 : To what purpose is this waste.
four part mixed chorus.
 imitation of short motives (" this waste ")
 imitation of whole phrase lines ("for this ointment might have been sold"). Harmonic effects through the utilization of dissonances at the last two measures with the words: "and it might have been given to the poor."
- No.8 : When Jesus perceived it
Recitativo of the Evangelist (tenor) and of Jesus (bass).
Jesus recitativo is elaborate and full of expressive intervallic progressions and motives.
- No.9 : O blessed Saviour
Recitativo accompagnato for alto solo
 of arioso nature. Notice the beautiful flute obligato pattern.
- No.10 : Grief and pain
alto aria
 obligato treatment of instruments.
 Prelude is used various times within this aria.
 Utilization of chromatic steps for interpretation of grief and pain.
- 
- The image shows a handwritten musical score on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of several measures of music, with notes and rests. Below the staff, the words "Grief and pain grief and pain" are written in cursive, with vertical lines connecting the notes to the words. The handwriting is somewhat sketchy and appears to be a student or composer's draft.
- No.11 : Then went one among the twelve
Recitativo secco of the Evangelist (tenor) and of Jesus (bass).
- No.12 : Bleed and break, thou loving heart
Soprano aria .
 emotional number; first six measures of aria proper are anticipated in prelude. Importance of the descending melodic line. Notice the winding line of the melody which gives the musical design of a serpent.



No. 13 : Now on the first day
Recitativo of the Evangelist (tenor).
 very short.

No. 14 : Where wilt Thou
Four part mixed chorus.
 Mostly syllabic.

No. 15 : He said: Go ye into the city.
Recitativo secco of the Evangelist(tenor) and of Jesus (bass)
concluded by short chorus I section. This chorus section imitates
a short motive at the words : " Lord, is it I ? "



No. 16 : The sorrows Thou art bearing
Four part mixed chorus .
 note against note writing.

No. 17 : He answered them, and said.
Recitativo secco for Evangelist (tenor) , Judas (bass) , Jesus
(bass) and arioso for Jesus.
arioso kept in triple meter for the interpretation of the words "
take ye....drink ye..." etc.

No. 18 : Although both heart and eyes o'erflow
Recitativo accompagnato for soprano solo.
obligato treatment of two oboe d'amores parts.

No. 19 : Lord, to Thee my heart I proffer
soprano aria.
 Long flowing melodic line.

4. Suggested readings:

<u>Bernstein</u>	108- 111
<u>Fishburn</u>	185
<u>Machlis</u>	402- 403, 426- 428
<u>McKinney</u>	154
<u>Newman</u>	260, 261
<u>Stringham</u>	104, 354
<u>Tischler</u>	94 - 98, 115

5. Recordings:

<u>Bach, J.S.</u>	<u>St. John Passion</u> (Shaw Chorale (Shaw) Vict LM 6103 <u>St. Matthew Passion</u> (Toronto Symph. Orch.) (Mac Millan) <u>B Iuebird LBC 6101</u>
<u>Scarlatti, A.</u>	<u>St. John Passiön</u> (Yale Orch.) (Boatwright) Overture 1
<u>Schütz, H .</u>	<u>St. John Passion</u> (Stuttgart Choral Society)(Grischkat) Ren. 26 <u>St. Matthew Passion</u> (Stuttgart Choral Society) (Grischkat) Ren. 49.

D. The Mass

1. General

- The Mass is the solemn commemoration of the last supper and of the sacrifice of Christ on the cross.
- Represented in solemn service of the Church.
- Term Mass is derived from the Latin words, " ITE MISSA EST ", with which the Mass service concludes.

2. Organization of the Mass

- The text of the entire Mass celebration consists of sections which may be sung and portions which may be prayed or recited on one or a few tones only.
- Furthermore, one also distinguishes parts which keep always the same text, (called the ORDINARY of the Mass) and parts which change the text according to the Sundays of the Church Year (called the Proper of the Mass)
- Any Mass shows approximately the following organization:

ORDINARY

Kyrie
 Gloria

Credo

PROPER

Introit

Collect
 Epistle
 Gradual
 Alleluia
 Gospel

	Offertory
	Prayer
	Preface
Sanctus	
	Canon
Agnus Dei	
	Communion
	Post- Communion
	Ite missa est

3. The Ordinary

- a. The Kyrie begins with the Kyrie eleison (Lord, have mercy) which is stated three times. It is followed by Christe eleison (Christ, have mercy) which is pronounced three times, too, and concluded by the three-fold Kyrie eleison of the beginning.
- b. The Gloria begins with the words Gloria in excelsis Deo (Glory to God in the Highest). It is more extensive than the Kyrie. Various subsections are recognizable:
- | | |
|-----------------------------------|--|
| <u>Domine Deus, Rex caelestis</u> | <u>Oh Lord God, Heavenly King</u> |
| <u>Qui tollis peccata mundi</u> | <u>Who takest away the Sins of the World</u> |
| <u>Quoniam tu Solus Sanctus</u> | <u>For Thou Alone art Holy</u> |
| <u>Cum sancto spiritu</u> | <u>With the Holy Ghost</u> |
- c. The Credo begins with the words Credo in unum Deum, Patrem Omnipotentem (I believe in one God, Father Almighty). It is the longest part of the Ordinary. The subsections are:
- | | |
|-------------------------------|---|
| <u>Et incarnatus est</u> | <u>And is made flesh</u> |
| <u>Et iterum venturus est</u> | <u>And he shall come again with glory</u> |
| <u>Et in Spiritum Sanctum</u> | <u>And in the Holy Ghost</u> |
- d. The Sanctus belongs, like the Kyrie, to one of the oldest parts of the Ordinary. It is in three parts. The first part is made up by the threefold Sanctus (Holy) exclamations which are followed by the Benedictus (Blessed) part and concluded by the Hosanna in excelsis (Hosanna in the Highest).
- e. The Ordinary concludes with the short Agnus Dei (Lamb of God) invocation which is stated three times.
- f. According to its contents the Ordinary of the Mass is organized in the following manner:

GLORIA
(Glorification of God)

KYRIE ELEISON
(Exclamation for mercy)

CREDO
(Belief of the individual)

AGNUS DEI
(Exclamation for mercy)

SANCTUS
(Sanctification of God)

4. Types of Mass Compositions

- a. According to the style of writing we distinguish various types of Mass compositions.
- b. The LIED MASS emphasize the song quality of the Mass. Its most famous representative is FRANZ SCHUBERT. A good example of the LIED MASS is

also found in the MISSE-DE LOS ANGELES by the Californian composer, DURAN.

- c) Best known composer of Mass settings was Giovanni Pierluigi da Palestrina (1525-1594). His compositions are distinguished by their a cappella flavour (for voices only). In these works Palestrina sets the prototype of good, polyphonic writing and specifically the type of a cappella mass writing which was practiced for centuries to come.
- d) The two best known Mass types popularized by Palestrina are:
Missa choralis (a cappella Mass composition which uses sections of the Gregorian chant in the tenor).
Chanson Mass (composition which uses sections of a chanson, lied, song in the tenor).
- e) In absolute contrast to the a cappella masses of Palestrina, Lassus and their contemporaries are the mass compositions written for voices and orchestra. These compositions came into the foreground at the same time as the symphony orchestra, i.e. during the nineteenth century. Beginning with Mozart and Beethoven, they found their peak in the Masses by Anton Bruckner (1824-1896).

E. THE REQUIEM MASS:

1. General

- a) The REQUIEM MASS is a specific mass type. Missa pro deffuncto (the mass for the dead) of the Catholic liturgy which takes its name from the first words of the text:
Requiem aeternam dona eis, Domine (Grant unto them eternal rest, O Lord).
- b) Certain joyful sections of the Ordinary such as the Gloria and the Credo are omitted.
- c) In their place the sequence DIES IRAE (Day of Wrath, of Judgement) becomes of outstanding and dramatic importance.

2. Organization

- a) The Requiem Mass is subdivided into the following sections:

<u>ORDINARY</u>	<u>PROPER</u>
2) Kyrie	1) <u>Introit</u> : Requiem aeternam
	3) Gradual
	4) Tract (Absolve)
	5) Dies Irae
7) Sanctus	6) Offertory (Domine Jesu Christe)
8) Agnus Dei	
	9) Communion: Lux aeterna (the eternal light)

- b) Of these sections, Nos. 1, 2, 5-9 are usually set to music.

3. The Dies Irae from Mozart's Requiem (Nos. II-VII)

No. II: Dies irae, dies illa (Day of wrath, day of anger)

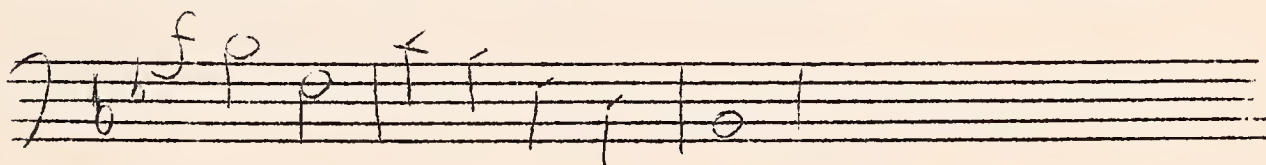
Chorus of four mixed voices.

Chordal writing accompanied by full orchestra with emphasis on violin figurations.

No. III: Tuba mirum spargens senum (The trumpet shall sound a wondrous tone)

Solo quartet.

Importance of initial trombone theme is picked up first by the bass, then by the tenor soloist. It forms an ingenious reproduction of the first harmonics of the brass instrument and at the same time it is full of "day of atonement" expressiveness.



No. IV: Rex tremendae Majestatis (King of tremendous majesty)

Chorus of four mixed voices.

Like No. II, importance of violin. Slow motion and dotted rhythm of French overture. A few initial and concluding measures in note against note writing for four voices with independent vocal lines in all parts.

No. V: Recordare, Jesu pie (Oh, remember, blessed Jesus)

Solo quartet.

Seven stanzas (three lines each) are presented in a style which alternates continuously between imitative and note against note writing. The original orchestration for bass horns in this part is of interest.

No. VI: Confutatis maledictis (From among the cursed and confused)

Chorus of four mixed voices.

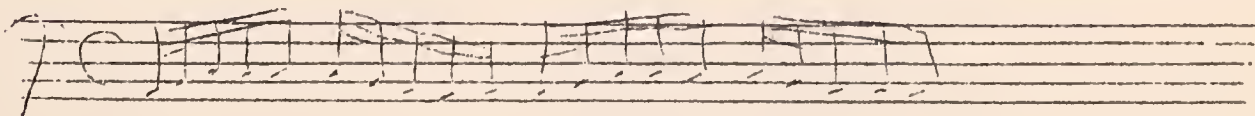
a) Similar to No. IV. Orchestration is of great importance.

Trombones are selected in order to paint the atmosphere of those who "are condemned to bitter flames" while the timbre of the violins is selected to describe the verse line "call me with the blessed".

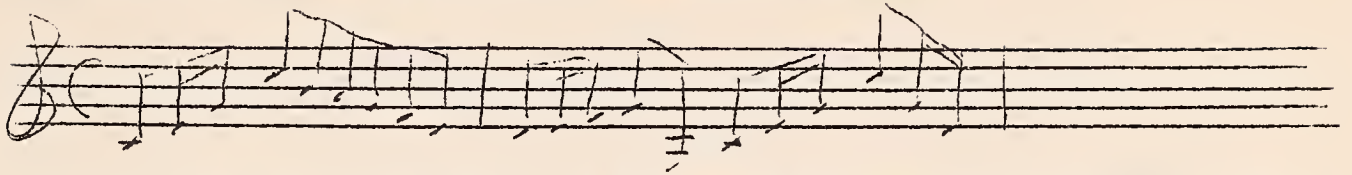
b) This contrast between the fate of the cursed and God's clemency is emphasized by the two-fold statement of the above-mentioned contrast and by the selection of vocal colors.

c) The fate of the condemned is presented by the male voices in a short, dotted, imitating motive while God's clemency is interpreted by two female voices which show a legato motive in sotto voce, note against note.

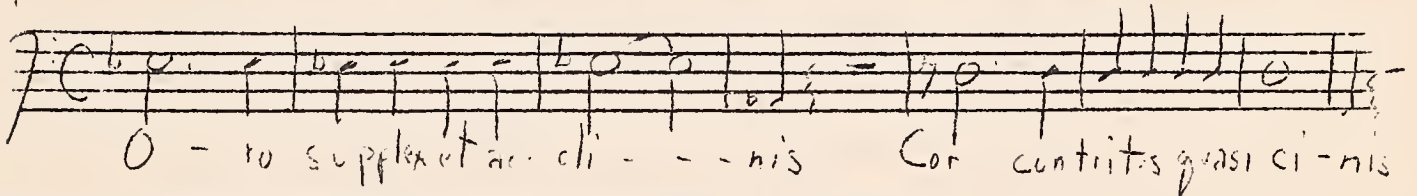
d) The male-voiced section show. this pattern of accompaniment:



e) While the women's voices have this device:



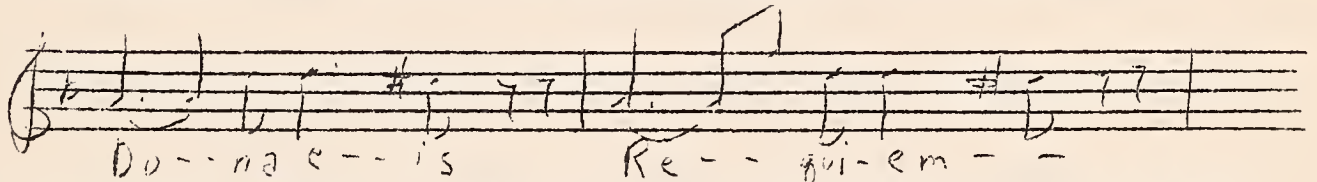
f) All this is concluded by a B part written in four-part, note against note harmony. Of interest is the chromatic bass part:



No.VII: Lacrymosa dies illa (How mournful the day)
Chorus of four mixed voices.

a) Lovely lullaby ostinato accompaniment throughout the whole number.

b) Simple structure which comes close to a song form with the Lacrymosa motive being used also for the interpretation of the last verse line: Dona eis Requiem (Give them rest).



c) Ascending melodic lines for the interpretation of the words:
Qua resurget ex favilla, (On which the huiilty shall rise
Judcandus homo reus from the ashes to be judged).



4. Other Requiem Mass compositions:

a) In the Requiem of the great French composer Hector Berlioz (1803-1869), four brass bands, orchestra and two choruses are used. The utilization of the brass bands at the tuba mirum section of the Dies Irae is a classic in the literature of "program" music.

b) A freer form of Requiem composition is present in Johannes Brahms' GERMAN REQUIEM. The text is of a non-liturgical nature. Of the seven movements only the third, fifth and seventh have inserted soli. Emphasis is laid upon the chorus element. The cyclic form is utilized as the choir sings in the last movement the theme of the first.

Suggested Readings:

Bernstein:	41-43, 112-113, 171-172	McKinney:	153, 157, 485-486
Copland:	84, 113	Newman:	250-259
Fishburn:	175, 176, 185, 192	Stringham:	13, 21, 22, 76, 398, 315-316
Liepmann:	103, 247f	Tischler:	68, 72ff, 83f.
Machlis:	365-367, 375-376, 403, 427, 432-435		

MASS RECORDINGS

- Bach, J.S.: B minor Mass (RCA Victor Chorale & Orch.) (Shaw)
Vict. LM 6100
Missa Brevis #1 (Tonstudio Orch.) (Grischkat) Ren 44
" " #2 " " Ren 45
" " #3 " " Ren 46
" " #4 " " Ren 47
- Beethoven: Mass in C Major (Vienna Symph. Orch.) (Moralt) Vox 6300
Missa Solemnis (Robert Shaw Chorale) (Toscanini)
Vict. LM 6013
- Bruckner: Mass #2 (Hamburg State Choir & Orch.) (Thurn) Tele. 66033
Mass #3 (Vienna State Phil. Orch.) (Grosman) Vox 7940
- Byrd: Mass for 3 voices (London Choral Society) (Bath) Alleg. 3005
Mass for 4 voices " " " " " "
Mass for 5 voices (Pro Musica Antiqua) (Cape) EMS 234
- Charpentier: Assumpta est Maria (Martini) Vox 8440
Messe de Noel (Versailles Choir) (Roussel) Period 712
- Cherubini: Mass in C Major (Portsmouth Phil. Society) (Davison) Lyric 28
- Couperin: Mass for the Parishes (Austin) A 440 12-5
- Delius: A Mass of Life (Royal Phil. Orch.) (Beecham) Col. 5 SL 197
- Gabrieli, A: Missa "Pater Peccavi" (d'Alessi) Vox 8370
- Haydn: Mass in Time of War (Vienna State Opera Orch.) (Gillesberger)
Haydn Soc. 2021
Missa St. Caeciliae (Vienna Symph. Orch.) (Gillesberger)
Haydn Soc. 2028
- Isaak: Missa Carminum (Vienna Chamber Choir) (Grossman) West. 5215
- Kodaly: Missa Brevis (Nat'l Presbyterian Choir) (Schaefer) WCFM 4
- Machaut: Notre Dame Mass (Dessoff Choirs) (Boepple) Con. Hall 1107
- Monteverdi: Messa for 4 voices (Amsterdam Motet Choir) Con. Hall 1196
- Mozart: Mass in F Major (Mozarteum) (Schneider) Lyric 18
" " C " (Salzburg Fest. Orch.) (Messner) Fest. 100
" " C minor (Vienna Symph. Orch.) (Zallinger) Haydn
Soc. 2006
- Ockeghem: Missa Prolationum (Fleetwood Singers) Kings. 221
- Palestrina: Missa Brevis (Welch Chorale) Alleg. 3097
Missa "Ascendo ad Patrem" " " "
- Puccini: Messa di Gloria (Scarlatti Orch.) (Rapolo) Coloss. CLPS 1053
- Rameau: S
- Rossini: Messe Solennelle (Quartetto Symph. Orch.) (Vitalini) Per. 588
- Rubbra: Missa in Honorem St. Dominici (Fleet St. Choir) (Lawrence)
Lond. LL 805
- Satie: Mass for the Poor (Randolph Chorus) Eso. 507
- Schubert: Mass in Eb Major (Vienna Symph. Orch.) (Moralt) Vox 7840
Mass in G Major (Shaw Chorale) Vict. LM 1784
- Stravinsky: Mass (N.Y. Concert Choir & Orch.) (Hillis) Vox 8630
- Vaughan Williams: Mass in G minor (Fleet St. Choir) (Lawrence) Lond. LL 805
- Victoria: Missa pro Defunctis (Lecco Academy Choir) (Cammillucci)
Vox 8930
- Villa-Lobos: Mass of St. Sebastian (U. of Cal. Chorus) (Janssen)
Col. 3ML 4516
- Vivaldi: Gloria Mass (Concert Society Orch.) (Jouve) West. 5287

REQUIEM MASS RECORDINGS

- Berlioz: Requiem (Passani Choir & Orch.) (Fournet) Col. 4SL-159
 Brahms: German Requiem (RCA Victor Symph. Orch.) (Shaw) Vict. LM 6004
 Cherubini: Requiem Mass in C Minor (St. Cecilia Academy Orch.) (Giulini)
 Angel D 35042 or T 35042
 Faure: Requiem (Roger Wagner Chorale) (Wagner) Cap. P-8241
 Mozart: Requiem (Robert Shaw Chorale) Vict. LM 1712
 Verdi: Requiem (Rome Royal Opera Orch.) (Serafin) Vict. LCT 6003
 Vivaldi
 Victoria: Missa Pro Defunctis (Lecco Academy Choir) (Camillucci) Vox 8930

PASSION RECORDINGS

- Bach, J.S.: St. John Passion (Shaw Chorale) (Shaw) Vict LM 6103
 St. Matthew Passion (Toronto Symph. Orch.) (MacMillan) Bluebird
 LBC 6101
 Scarlatti, A.: St. John Passion (Yale Orch.) (Boatwright) Overtone 1
 Schutz: St. John Passion (Stuttgart Chorale Society) (Grischkat) Ren 26
 St. Matthew Passion " " " " Ren 49

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